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AGENTS CHARGE GENERAL PAY-CUT IS AIM OF PROBE

MAJOR FILM CO. REPORTED SET TO START

Reports that a new major picture producing company, with Winfield Sheehan at its head, would be formed immediately if William Fox wins the battle now raging in New York courts over the Fox properties, were current this week.

The rumors which, of course, had no official confirmation, declared that the new organization would be financed by Halsey, Stuart and Company, of New York and the Western Electric Corporation.

It was stated the plans included buying in one of the present producing companies located here, and that negotiations already had been tentatively started to acquire the Shubert houses as the nucleus for a nationwide producer-controlled release. There are slightly over 100 houses in the Shubert chain.

The story was to the effect that such an organization had been guaranteed to Sheehan and to others prominent in the Fox business enterprises before they came out for the Halsey, Stuart plan of reorganization of the Fox companies, which is the plan which Fox claims would force him out of the companies he has established. Fox is trying to re-establish his former untrammelled hold on the Fox properties through a financing plan backed by Bancamerica-Blair.

Was a Surprise

Sheehan, John Zantl, head of the Fox Theatres, James Grainger, head of the Fox Film Exchanges, and Sol Wurtzel, head of the Fox Studios, came out in favor of the Halsey, Stuart plan on the grounds that the financial scheme advanced by this banking concern was the only one possible to give adequate protection to the stockholders. Fox, on the other hand, declares this plan has for one major objective his own overthrow, with Halsey, Stuart and the W. E. becoming the dominant factors in the Fox enterprises.

Announcement by the Sheehan group of its adherence to the Halsey plan came as a surprise, due to their long connection with Fox in posts of honor and remuneration. It was deemed virtually certain that, should Fox win out, changes would be made, due to this declaration.

W. B. Rumor

If the Halsey, Stuart plan wins, it is understood the plan will all (Continued on Page 2)



BARBARA BEDFORD

Featured In

"Philadelphia"

Vine Street Theatre, Hollywood

SEE BARRIER REMOVALS IN DECISIONS DUE

While the producer-sponsors of the move are proclaiming it a necessity to protect the Hollywood film players, certain of the personal representatives charged this week that the whole so-called agent investigation is a shield behind which the producers are planning a general lowering of wages in the film industry.

Their contention is, that they being trained business men, can obtain for the artists salaries proportionate to the returns they bring into the studios either by name draw or quality of service, but that an individual unskilled in business ways cannot possibly do this in an industry which has such devious business methods as has the picture game.

They said that one decision of the investigating committee which is almost certain to be made is a general barring of agents from the studios. This, they declared, would be enough of a lever to beat down wages all along the line. The check now, they stated, is the fact that a direct approach to a director or other person interested in the biggest possible success for a picture will induce him to take the person best able to do the part, no matter if such person's salary is more than those of other less proficient ones in the same class. But other studio execs, not vitally interested in the success of any one picture so much as in a general economic operation of the studio, will be inclined to cut costs on pictures even with lesser quality being the result.

Opinion Differs

This, they said, added to the admitted general inability of the artistic temperament to get the maximum from business transactions without outside help, would make a gradual and individual reduction in salaries possible with Hollywood scarcely realizing what was taking place. The new five-year non-strike basic agreement makes the setting perfect, according to this piece of agent opinion.

Another group of agents takes an entirely different view. They feel that the probe is solely for the purpose of purging the profession of certain of the brotherhood inclined to business legerdemain, and that such a step will spell a long life to the business in (Continued on Page 2)

MOTHER-SON PLAY

During the run of "Sarah and Son" at the Paramount, the management made a tie-up whereby every mother and son who attended got a coupon entitling them to a free photograph by a local studio.

CLUB OPENS APRIL 23

Opening of George Olsen's night club at the Plantation has been set for April 23. Olsen's band and a stage revue will be featured, with approximately 30 in the show. Seating capacity will be over 500, under renovations now being made, it is stated.

HAVE SHOW RIGHTS

James Norvai and Harry Stafford are understood to have obtained the coast rights to "The Strawberry Blonde," which was produced on Broadway under the Schubert auspices, and to be looking for a backer for same.

YOU'LL SEE IT IN FACTS

THE CIVIC REPOSITORY SHOWS RECORDS AT \$3750

With the Albertson-MacLaren production of "New Moon" holding its own and the Civic Repository's Vine Street showing lots of health, Lent does not seem to be making much of an impression on Los Angeles' legitimate theatre boxoffices. All houses are up to or better than average, with the Biltmore promising a new high figure for this year so far.

The current Biltmore offering, "The Perfect Alibi," starring Madge Kennedy, opened here and a gross of \$20,000 is expected from the one week engagement.

"The Perfect Alibi," William E. Smith's production at the Vine Street, gained strength and garnered \$8100, away over the average of \$5328 for the first quarter of the year. This show closes Saturday night, with Andy Wright's production of "Philadelphia" to follow Sunday for a scheduled three week run, to be in turn followed by Dudley Ayres' staging of "Among the Married."

\$4800
The Hollywood Music Box grossed \$4500 for the second week of "The Romantic Young Lady" by the Civic Repository Players, Ian MacLaren featured. This is \$500 better than the previous week and a consistent gain. This show closes Sunday night, and will be followed, featuring Grant Mitchell.

"Your Uncle Judley" held strongly through its second week, with Henry Duffy's President to the tune of \$5800. The average for this year is \$3450. This Taylor Holmes vehicle is to carry on indefinitely.

At the Dudley Playhouse in Hollywood, Ray Nelson drew \$4500 with "Helen's Boy," seven centuries better than the gross for the week previous, but not quite as good as expected.

Heming Does \$5500
Violet Henning and "Let Us Be Gay" drew \$5500 to the El Capitan for its third week, a good showing and very close to average. This bill closes Saturday night, followed on Sunday by "Broken Dreams," featuring Percy Pollock and Grace Stafford.

The Belasco is casting "The Criminal Code" and the Mayan is still figuring on a Franklyn Warner production, with nothing definite set. The Figueroa, Actors, and Egan are dark, with no immediate prospects.

At the Mason, Fred Waring and his musicalians opened "Friday Night in 'Rah Rah Daze'" to a big send-off and a healthy gross is expected. Waring's shows have always been in Los Angeles, and this bids to be no exception.

MAY DO WRIGHT'S

Los Lessor may do Harold Bell Wright's "Eyes of the World" in talk as one of the Henry King productions of the Civic Repository. Henigson, formerly with Universal, has joined the Lessor forces, and it is thought he may supervise the production of "Eyes of the World" was made by Clune as a silent about a dozen years ago, at the Clune studios, which have since become the Clune studios, where Inspiration has its headquarters.

DAN'S GREETER

Syd Ray has taken over the role of greeter for Coffee Dan since Eddie Kay's departure for Salt Lake City. Syd comes here from Detroit and the Rendezvous, Chicago, and was most recently at Coffee Dan's in Denver. His specialty is hok comedy.

DIRECTOR HERE

Hugh Simonon, who played comedy leads with the Coburns, and then was director of the Empire Playhouse in Toronto, Canada, for two years, has arrived in Hollywood under management of The Blanchards. He is seeking a new direction, and has been having directed pictures in England prior to his work with the Coburns.

A vaude and picture policy was put into effect at the Million Dollar Theatre, Los Angeles, beginning March 27. Acts have been booked for four weeks ahead, and after that depends upon the public response.

For the opening bill, S. M. Lazarus booked the Three Fredlands, George Yeoman, Noodles Pagan, Sonia and "Revue Internationale," Hajji Ali and the original Empire Four.

In the pit is to be a seven-piece orchestra under Ronald Phillips, formerly at the Hillstreet.

The screen opus is Nancy Carroll's "Dangerous Paradise."

AGENTS IN CHARGE OF PAY-OUT PLAN

(Continued from Page 1)

general. And this is the purpose of the probe as set forth by the investigating committee. The committee has also announced that all legitimate roadshows will have franchises to which the latter group points as additional proof. But the former group, which is as well and perhaps better thought of man for man than the former, answers, "Yes, but what good is a franchise if the representative won't have any chance to further the interests of his client?"

Licenses Due
Attempts thus far to organize the agents in a stand upon the whole matter have proved unavailable, but a demand for such action is widespread and other attempts to bring about such a union may be expected within the next couple of weeks.

Another point which the agents make is that it is just too bad that the new franchising issue is to be announced before the first of April. Licenses become due then at a cost per agency of about \$250, all items totaled.

MAJOR FLOW CO. TO RE-LEASE FILMS TO START

(Continued from Page 1)

be retained in their present posts, or else be given advancement. But, so the story goes, their endorsement of the plan was not made until the W. E. people had stated their determination to get actively in the producing and exhibition end of pictures in any event, with promises of good position for all the big boys.

One story had it that the W. E. has its eye on Warner Brothers, but for all the big boys are discussing and exhibition organization if they fail to enter through acquiescence of domination of Fox. But this was by no means definite insofar as any negotiations were known to have taken place. Furthermore, another rumor this week declared the long-reported Paramount-Warner merger was nearing completion, with a new chain of houses to be purchased as part of an enlargement schedule.

PAT DOWLING MANAGER

Pat Dowling has been appointed to the general management of the Metro-Picture Palace, located at Metropolitan Sound Studios, a newly organized service for the filming of all kinds of business and commercial talking pictures. Dowling was associated with the Christie Film Company for eleven years as publicity man and director. Others connected with the new department will be Curtis L. Meek, as production manager, and Warner Brothers for the past three years in charge of recording R. S. Clayton and A. M. Granich, Western Electric engineers.

Atmosphere Is Almost Cause Of Disaster

The beast, as the victim of the animal's childish prank termed him, while riding on the stage as atmosphere for the show, stood close to the band's cello player, and not having anything else to do, and obviously desirous of indulging in a moment of gastronomic calliteness, proceeded to devour the entire stock of sheet music resting on the musicians' stand.

SPANISH TALKIES GET L. A. BREAK

Taking the house on a twelve weeks' contract with options for renewal, Tom White is opening the first of a series of foreign-language pictures at the California Theatre, Eighth and Main, Saturday.

First night is to be a gala one, bright lights, chauffeured limosines for the guests, and a large delegation from Hollywood due to be present. White has been a prominent figure in the picture industry for years, and his picture is to be out in force to give him a send-off.

In addition to the regular feature, the house on the opening night will have the world premiere of Laurel and Hardy's first Spanish-language picture, "The Feature picture for the week will be "La Rosa De Fuego," a seven-reel production by White at his Monrovia studio. Dolores, Rene Torres and Emanuel Martine are featured.

Spanish pictures will be shown on the succeeding weeks, and then a talkie imported from Germany will be put on. Following that will be a Japanese-language picture. This and all the Spanish pictures are Tom White productions. His program is for 12 acts, related to the foreign markets, seven are yet to be done, with four completed and one now finishing. They will be road-showed through the country, and other Spanish-language territory.

Prices for the California, after the opening night, will be 65, 50 and 35. Opening night scale will be \$2, \$1.75 and \$1.50.

STORIES CONFLICT ON SAWTELLE CLUB RAID

Conflicting stories emanated this week on the raid a week ago Saturday on a club-booked show in Sawtelle.

Reports from the victims said their clothes were being held, and they were being asked to go to work on other dates. They also said that one of the girls, a singer known as "The Rouge Sinner," was wearing a dress, and long skirts and completely modest costume, was at first booked on a "leg level" charge, while, apparently because this was a mistake, the others were charged with participating in an indecent performance.

The police station, however, reported that all were booked on the leg level charge, which includes the offense of participating in an indecent performance.

Police authorities also admitted that the show was no more than a running unlicensed and publicly in Los Angeles theatres, and did not know just why the Sawtelle raid should have been made when it was not made on the others.

Trial is set for April 9.

RE-SIGN JOE JACKSON

Joseph Jackson, writer who has been a contract writer at Warner Brothers for the past three years has just signed another long-term contract with them.

Two records went smash in the current picture house business period, but apart from that, the intake checkup was of a decidedly mediocre nature.

Picture, "The Love Parade," was hot at the Egyptian, Hollywood, to the tune of \$15,192, a new house record for the current year. Previous high was \$12,961 welcomed by Harold Lloyd's "The Danger," and average is \$11,384.

The other record was made by Warner Brothers' "Hold Everything" at Warner Brothers' Hollywood Theatre.

The high for this spot since the first of the year is a \$13,000-week record by "Andy," and "Hold Everything" ran up a total of \$25,000 in its first four days, gala opening night included. Winnie Lightner, Joe E. Brown, Georges Carpentier and Sally O'Neil held the cast, but the real draw came from the rave given the laugh elements of the picture by local daily press. They spread it.

"Hold Everything" came into the house to buck up the boxoffice after two very poor weeks done by "Andy," and "The Danger" Horton in "Wide Open" (\$16,100) and Billie Dove in "The Other Two" (\$14,500).

One of the neighborhood houses, the Boulevard, did another surprise for the period by failing to get good business with "Andy" first talkie, "Anna Christie," considered one of the boxoffice naturals for the year. In the past few weeks this house has hit a spell of the doldrums from which it seems to jerk it, not even getting up to the average of \$8131 run up since the first of the year, by good boxoffices earlier in the year. "Anna Christie" to the tune of a mere \$786, less than \$2000 better than the low for the year.

Warner Brothers' second all-color film on display, "Song of the West," hit the skids on its second week at the Hollywood townhouse, taking some \$4000 less than house average to a total of \$18,900. The first week had been good.

Harry Richmond's first talkie, "Putting on the Ritz" (U. A.), came in with a first week of \$13,000, following a first week that also fell below average and which was way off for an opener. Harry contended with a \$13,000 second stanza, which is just \$1000 better than the lowest week of the year, and almost \$6000 under house average.

The Paramount and Loew's State ran just about at normal. Elinor Glyn's "Such Men Are Dangerous," Fox picture with Warner Baxter and Catherine Dale Owen, pulled in \$2,084, slightly under house average, Fanchon and Marco's "Changes Idea" was the star attraction.

Paramount, "Sarah and Son," with the cast headed by Ruth Chatterton and Frederic March, took in \$2,900 to the Paramount Theatre.

The lucrative run of Lawrence Tibbett, "The Rouge Sinner," beginning to fade at the Chinese, with the register showing \$15,292 for six days. This is some \$500 under the average of the last week of "Happy Days." Fox Grandeur, still held well with the Carthy in "Andy" (\$15,160), and "The Danger" (\$15,192), but not bad but still not good.

The second week of "Rio Rita" at the Criterion saw the boxoffice at about the normal figure of \$17,000.

DOUG'S NEXT

Douglas Fairbanks' next picture is to be an early day California story, "The Bandit," and the dialogue is being prepared by Porter Emerson Browne and James Warner Bellah.

The new Western Electric sound equipment for picture theatres, exclusively announced by Inside Facts last week for the first time, is to be an immediate actuality. The need for this type of installation is instanced by the receipt by Western Electric of 500 orders from various parts of the country immediately following publication of the story.

The new equipment provides sound for theatres up to a thousand seats, at a price of \$3750. Installation can be had by any exhibitor on payment of the terms, W. E. not needing the cash and being principally interested in getting more theatres opened and having them continue in operation. The increased business resulting from talkies projected on high grade equipment, the company feels will easily take care of the cost of installation, and the chief concern of the credit department will be in the seriousness of the intentions of the exhibitor.

The manufacture and installation of these new units will far for a sound expansion of facilities. It is understood there are now something like 1500 unfilled contracts for major equipment on hand, and the flood of orders for the new small unit will have to be taken care of promptly or delayed.

In the restricted territory of Southern California and Arizona alone, 125 theatres are dark because of the lack of a sound equipment that can be handled financially and yet deliver results. Another interesting feature developing in the fact that in foreign settlements 35 theatres are dark awaiting Spanish talkies.

CIVIC REPOSITORY MEETING CANCELED

The Civic Repository players have met with such success in their production of "The Hero" that the W. E. Box that a civic campaign is to be launched to make the enterprise a permanent institution, the fact that in other leading cities of the country.

The boxoffice returns have shown a heavy increase week by week, encouraging the sponsors to the point where a meeting of 75 civic leaders of the city has been called to discuss the movement's success and permanence.

Following "The Romantic Young Lady" now current, which is scheduled to close March 31, "The Hero" will be produced with Grant Mitchell, who originated the part, encouraging the sponsors. It will run two weeks, followed by Rudolf Schildkraut in "The Imaginary Invalid." Schildkraut has played a critical role in this vehicle in French and German, and for the Hollywood production will use English.

PAT HENDERSON SAILS

Patricia Henderson, of the local Equity office, is sailing Thursday aboard the S.S. Sierra for Australia for a couple of years, the sponsor of her parents, who live there. Jane Leigh has taken her place in the Equity office during her absence.

IS U. ASSOCIATE

Albert DeMond has been made an associate producer at Universal. He has been with U. for three years as title and dialogue writer.

HORSLEY IN S. F.

SAN FRANCISCO, March 27.—Arthur and William Horsley, heads of the Horsley Film Laboratories, Hollywood, were in last week on a short vacation trip.

IN WALSH FILM

David Rollins has been cast by Raoul Walsh for a role in his Fox picture, "The Oregon Trail."

W. B. FOX BROTHERS DECLARE

GRAND OPERA

Despite the hit made by Lawrence Tibbett for M-G-M and the arrival here of Mary Lewis for Pathe, the first plan of some of the major studios to produce grand opera is now definitely out.

"The Rogue Song" is as close as the wares will ever get to grand opera," it was stated this week.

The picture fans demand picture stories, and if any of the morbid, all-singing operas were put on the screen, they would be almost certain to flop.

"Furthermore it is unlikely that many opera stars will ever become motion picture stars. First and foremost, and in an increasing ratio, the film fans are demanding that acting ability must go away to a glorious yoke. People who sing, but not act, got away well in the early days of the talkies, but they're not going so well now. Acting will predominate from now on, and a studio which attempted to film grand operas as presented on the stage would almost certainly, after a certain initial response from curiosity.

Pathe was among the studios which announced plans for filming grand operas in about a year ago. But, while not publicly announced as yet, it is known that the plans will not be gone through with.

The only move in the direction to present operatic shorts which Warner Brothers are making, to only medium response, and a feature, length production of "The Captive," which the Radio Cine, an independent company of New York is producing.

The cast includes Fernando Bertini, tenor; Alva Martin, soprano, and Giuseppe Interrante, Nino Fucile, Mario Valle, baritone.

The musical direction is under Carlo Perini. Fortune Gallo, opera impresario, is on the supervising staff under the direction of Joe Coffman, in charge of production.

PLAN MADGE'S NEXT

While the Madge Kennedy vehicle, "Perfect Alibi," is going big at the Empire, the companying of the Biltmore for its limited engagement of one week, preparation is being made by Charles Wagner to produce "Paris Bound" for her again, to be handled according to plans, for an indefinite engagement in San Francisco. Whether it will be shown in Los Angeles depends upon the impression upon San Francisco audiences.

NEAR RUN RECORD

VANCOUVER, March 27.—When "Elizabeth Sleeps Out" at the Empress at the beginning of a run of seven weeks, it was just shy one week of tying the record for stage runs here. In February, "Madam Satan," 50 weeks in London, ran for eight weeks, the production being staged by the Allen Players, who were in their second season at the Empress at the time.

DANCE TEAM BACK

Renoff and Renova, formerly a headliner adagio dancing team over the Grand Circle, have arrived back in Los Angeles and immediately were signed for a choice spot in Cecil B. DeMille's current M-G-M picture, "Madam Satan." The duo are the featured dancers in a "mechanical super-ballet" staged in about 120 dances, located in the ballroom of a Zeppelin, and which sequence will be one of the high points of the picture.

PEABODY ON VACATION

Eddie Peabody has decided to take a vacation immediately following his current engagement showing in San Diego. The sixth wedding anniversary of the Peabody couple will be celebrated during this period.

Equity Strike Bans Are Lifted

YOUR LIFE FILM
DOES HEAVY DAMAGE

"Inaguri," the unique gorilla picture produced by Conga Pictures, Inc., and premiered in San Diego the picture drew 40,000 paid admissions, a sensational figure for a town the size of S. D.

N. H. Spitzer, president of Conga Pictures, has just returned from San Francisco where he closed a deal granting him exclusive rights to a wild animal reserve on a single island. An expedition is to be outfitted at once to take cameras and sound equipment for more animal thrillers, which Conga Pictures are to specialize.

His Herbert Winstead, who filmed "Inaguri" originally for his private use only, has returned to the gorilla country with sound equipment and a crew of men and of getting more of his sensational shots of the native tribes whose women are said to consort with the great apes.

AYRES SHOW TO OPEN AT L. B. ON MARCH 30

The Dudley Ayres production of "Among the Married" is now set for opening at Long Beach, at the Capitol Theatre, Sunday, March 30, and scheduled to run five days there, moving to San Diego for an eight days engagement at the Balboa, returning here to open at the Curran, beginning May 1. Robert Frazer is to be starred, supported by Alma Tell, lead; Barbara Brown, second lead; Dudley Ayres, Howard Russell and Virginia Thornton, supporting. King recting. Heath Cobb is to handle publicity for the venture.

SEEKING STAR

Next Franklyn Productions' offering at the Mayan is still in doubt, understood to be dependent upon whether a Dorothy Burgess picture can be found to play the lead in "Decency." But whether it is this show or some other, it is still open, opening in May this month. William Warner is head of the company, with Sid Algiers, formerly of the Tiffany-Stahl studios, as general manager.

EVELYN AT M-G-M

Evelyn Hayes, former featured singer and dancer in RKO and Pan vaude, is currently doing a special at the Western. Her "Madam Satan" at M-G-M. This is her eighth talking picture, her current picture being "The Brothers." "Contrary Mary" Evelyn is a daughter of George Hayes, now at the Fox Fifth Avenue, Seattle, and was formerly head of the Evelyn Hayes Dance School of that city.

FREE RECORDS

The Los Angeles Record and the publicity department of the Orpheum made a hook-up whereby for two three months' subscriptions to the Record, they get a pair of records to "Rio Rita" at the Orpheum.

LOYD TO START

Harold Lloyd's next picture is due to start at the Metropolitan studio, and the Western production is comparatively quiet now, with nothing in active shooting except a Colorart-Synchrotron short.

NEXT AT CARTHAY

Universal's big war story, "All Quiet on the Western Front," is set to follow Fox's "Happy Days" at the Fox-Carthay Circle. Opening date has not been set, due to continued good business being done by the Fox picture.

Miss Bedford In Satirical Show at Vine

Barbara Bedford, whose picture appears on page one of this issue of Inside Facts, was among the Hollywood picture people who found an even better medium for their talents in the talkies than had been the silent pictures.

With her first miking experience she at once sprang into big demand and has played one talkie after another, and now she's to play the feminine lead in "Philadelphina," a satirical drama of underworld politics which opens at the Vine Street Theatre, Hollywood, March 30.

Miss Bedford was featured in Mack Sennett's first talking picture, "Brothers," and also played featured roles in "Smoke Belief," and five talkies for First National, the latest two being "Notorious Lady" and "The Desert Lady," with Lewis Stone.

LUCILLE LA VERNE PLANS NEW PLAY

Lucille La Verne is negotiating to open in a downtown house with a Miss Bedford, who is playing a temporary title of which is "The Red Mother."

The negotiations looking toward the production were to be concluded this week, or else called off, with negotiations in the latter case to follow in the other event.

The play concerns an Indian sorcerer woman of the Oklahoma oil fields. In the present, and it is understood, Miss La Verne considers it a worthy successor to her former best-known vehicle. She is planning to follow in the latter event.

JACK HILL REHEARSING "LITTLE SHOW" IN L. A.

Jack Hill has finally closed with Brady and Wieman for rights to produce a play which will bring the coast and has begun rehearsals in Hollywood. His arrangement gives him a cut in the picture rights also.

Hill is assembling a strong cast of big names but is withholding the names until the contracts are signed. Definite arrangements for a theatre and opening date have not yet been closed.

COLEMAN AT W. B.

Bruce "Tubby" Coleman has been cast for a role in Warner Brothers' "Contrary Mary," which Michael Curtiz will direct with Lotti Ludeke. Coleman recently closed at the Ramon Novarro's latest for M-G-M.

MALBON IN PROGRAM

Janet Malbon presented a vocal program in Santa Barbara Tuesday night, featuring old-fashioned songs. Amelia Riccio accompanied her on the piano. Miss Malbon recently opened a vocal school in Hollywood, at which instruction is aimed not only to develop voice culture, but also the art of expression for talking picture work.

GORDON AT VINE ST.

Gale Gordon has gone into the part in "Rope's End" at the Vine Street, formerly played by Hugh Huntley. A picture engagement with the company to leave the coast as provided in his contract.

STEVENS CELEBRATING

Leonard Stevens, pianist at the B.B.B. cellar cafe, is celebrating this month's wedding anniversary this week.

REINSTATEMENT AT EQUITY ORDER

The suspensions by Equity during the strike in Hollywood last summer were lifted by action of the Council in New York last week, word of the action arriving here last Monday.

The order is to go into effect at once.

The term of the suspension has been about eight months, and it is stated, the present action was taken when the local office reported that its representatives, approaching many of its prominent members here who were not on the suspension list, found them to be in an overwhelming majority for lifting of the ban.

Between 200 and 250 persons were suspended during the strike among the screen credit people, with many more of the Chorus Equity affected. Ban on the latter was lifted shortly after ending of the strike.

The order lifting the ban on the remainder provides that if they do not place themselves in good standing again as provided, they will be dropped from E. A. E. membership and their cases taken up individually.

PREMIERE OF 'HELL'S ANGELS' STILL IN AIR

Whereas, a week ago word went out that Howard Hughes' \$3,000,000 aerial picture, "Hell's Angels," was definitely set to follow "The Rogue Song" into the Chinese, this week it was admitted that no definite word of the picture obtaining. It is understood that the Chinese deal fell through when the house, which was to be the picture, usual basis of percentage bookings, plus something for the magnitude of the Caddo picture, but that Hughes felt that, because of his excessive production costs, he should draw a larger percentage than that office would bring in money so fast he doesn't know what to do with it, and other business ventures which perform a like service. He can afford to indulge his hobbies, even if they cost \$3,000,000 or less.

The picture doesn't go into the Chinese, it is expected the local booking will be made for the opening of the new Pantages house in Hollywood, or else will play the Biltmore down town.

HALL LEAVING PAR

James Hall is leaving Paramount, with which firm he has been exclusively contracted since entering motion pictures four years ago. He starts immediately in the Warner Brothers production, "Precious."

N. Y. COMEDienne HERE

Elizabeth Murray, musical-comedy comedienne of New York, has arrived in Hollywood for picture work under management of the Blanchards.

WYRLY BIRCH BACK

Wyrlly Birch has returned from Australia, where he has been playing leads.

TAKING BOOKINGS

The Fanchon and Marco amusement park and fair booking department, lately reorganized, is receiving bookings for units, feature acts for the coming summer and fall season.

IS CAPITOL MANAGER

Forrest "Happy" Cornish has been appointed manager of the Coast Capitol Theatre, Long Beach.

WARNERS TO BUILD

'JOSEPHINE' HOUSE' FOR 'THE CHICKEN' C.

Open exhibitor war this week flamed between the Fox West Coast and Warner, Brothers on the West Coast.

The former "one big family" attitude suddenly faded out with remarks over KFWB, the Warner Brothers' broadcasting station, that positively Warner Brothers pictures, would not be shown in Fox theatres hereafter. It sounded like a bit of conflict and follow-up investigation of the story indicated just that.

First party to be got on the phone by Inside Facts was a Fox executive, and he handled the subject without gloves.

"But Warner Brothers are attempting to obtain better rates for their pictures than we pay for M-G-M and Fox pictures. We won't pay that much money, and so they're trying to use their radio station announcements as a coercive measure to force us to accept it. But there's no chance."

Then Warners was got on the phone.

Deny Statement

Statement was: "That's a lot of applause. We are planning a great chain of theatres, to match Fox house for house, and our product is going to be shown in our own houses wherever people want to see Warner Brothers pictures. With this great expansion program under way, why should we let our product go to competitor houses?"

Warner Brothers, who have pioneered in everything else, so why shouldn't they pioneer in telling the truth over the air. We don't need West Coast Theatres, and with the quality of our product it is not necessary for us to 'coerce' anybody."

See Big War

Other sources declared a business war was brewing between the two big organizations, which might lead into one of the bitterest struggles since the old time attempt to form a trust, move which Fox beat. Warner had considered to have all the resources of Western Electric (and the parent company, A. T. T.) back of it, while Fox is content to fight a battle which he claims was started to force the one outstanding independent of the field. It has been strongly rumored that Warners and Paramount are on the verge of a merger, and Fox openly has been making it known in the current suit that an agreement has been reached between the two companies to divide the Fox West Coast houses, but that they will be acquired through the outcome of any refinancing which Fox might undertake.

Silver Here

The Warner Theatre building is buying program already is well advanced. The first, and a big figure in it, Maurice, recently arrived in Hollywood to charge of all the move here. He has been expected to take over for W. B. West of Denver, and, according to those who know him, things will be expected to happen with staccato rapidity.

KJERULF AT L. B.

Kjerulf's Versatile Harpists will open a week's engagement at the State Theatre, Long Beach, March 29. Eight girl girls will tell the act, which features music, singing and dancing. The house is booked through the local RKO office.

BRADY WITH HART

Wilbur Mayo, leading man for two years with the Hart Players in Warner's "Easy Street," Pasadena, has left the organization, with Jack Brady taking his place.

MILDRED AT PATHE

Mildred Harris has the feminine lead of "The House Blues," Pathe two-reeler. Don Douglas is opposite.

Picture Reviews - "Premieres" - Shorts

By A. H. FREDERICK

"HOLD EVERYTHING"

WARNER BROS. ALL-COLOR
(Reviewed at W. B. Hollywood Theatre)

This is an experiment, but whether noble or not remains to be seen. It is a midway between the tab type semi-burlesque, in which people dash in and out to deliver a gag or two, and a revival musical comedy. The revival part comes in the jokes; there may have been some of the age-worn standbys omitted, but this reviewer thinks he checked off all the best humor of the past two decades. In addition there are a couple of very funny original ones, the toponym being a remark to a ham, prizefighter, that "when you were crossing a street the other day and heard a street car bell, you lay down right on the tracks." But the dialogue generally is way off, and the cast attempted to make up what it lacked in humor by the over-the-topness of its delivery. They yell it out.

And thus some will describe the picture as the poppiest yet shown. Not only is there a running in and out of the frame constantly, but the continuity flashes from scene to scene with the general effect of a merry-go-round. The high point of the picture is a championship prizefight where the light-heavyweight champion of the world, and is preceded by a burlesque fight in which Joe E. Brown has the laugh, and is assigned. Neither have anything new to offer, though the former has the real class, assisted by Georges Carpentier and his opponent. The latter is a revision of a favorite Mack Sennett gag from the early, pre-war days, and Chaplin did it better than does Brown.

It is a picture primarily for those who like the exceedingly broad, laugh-begging type of comedy work Joe E. Brown does. Kids go for it strong, and many grown-ups still adhere to the rule that nonsense now and then is related. Joe is given the major laugh assignment, and Winnie Lightner is used to fill him. As Winnie is the funnier of the two, it should have been the other way around.

Song and dance numbers interrupt the action of the story frequently, making it a hybrid between a motion picture and a stage show, and the ancient practice is followed of putting through an orchestra number for its full, tiresome length. How this ever survives the cutting and expensing is a mystery, no such inexpert bit of shearing for interest having been seen for more than a decade.

The story, which is from the stage play, is the old plot of a contender for the world prize-fight championship, who refuses to lay down for the champ, and comes home with the crown atop his brow.

EXHIBITORS' VIEWPOINT: This film is dedicated to laughs, and with the public laugh-hungry, it should do well. Georges Carpentier should be a draw to some extent, and Joe E. Brown and Winnie Lightner have their followers.

PRODUCERS' VIEWPOINT: Roy Del Ruth directed it, and obviously planned it for an appeal

to the lower of the lowbrows. As such it has a bull's-eye.

There's some good musical numbers, including the favorite from the original, "You're the Cream in My Coffee," and "Red Roses Are Blue." Joe E. Brown and Dubin have some new tunes in, which are very good.

Robert Lord did the adaptation, which was little more than a

"CONTRARY MARY"

W. B. SHORT SUBJECT

(Reviewed at W. B. Downtown)

This all-color short, directed by Roy Mack, runs along with a fluency which makes for delightful entertainment. The clever interspersing of singing and dancing with wise-cracking and story interest makes it click.

The story interest is carried by

MONTH'S BEST IN PICTURES

BEST PICTURE: "LUMMOX" (United Artists)

The month brought forth a number of good pictures, with "LummoX" the best because of direction, acting of Winifred Westover and sincerity of the story. Others, in the runner-up class, were Paramount's "Street of Chance" and Fox's "Men Without Women."

Best of the month follow:

Best performance: Winifred Westover in "LummoX" (U. A.).

Best performance, opposite sex: William Powell in "Street of Chance" (Paramount).

Best character performance (above excluded): O. P. Heggie in "The Vagabond King" (Paramount).

Best character performance, opposite sex: Clara Langnes in "LummoX" (U. A.).

Best heavy, opposite sex: Dorothy Revier in "Hold Everything" (M-G-M).

Best comedy performance: Mable Dressler in "The Girl Said No" (M-G-M).

Best direction: Herbert Brenon's "LummoX" (U. A.).

Best story: "The Case of Sergeant Grisham" (R. P.).

Best music: Irving Berlin's "Putting On the Ritz" tunes.

Honorable mention for performances: George Arliss in "The Green Goddess" (W. B.); Bessie Love in "Chasin' Rainbows" (M-G-M); Ruth Chatterton in "Sarah and Son" (U. A.).

Honorable mention for direction: George Arliss in "The Green Goddess" (W. B.); Alfred E. Green in "The Green Goddess" (W. B.); John Ford in "Men Without Women" (Fox); R. William Nell in "The Melody Man" (M-G-M).

Candidates to date for ten best pictures of the year: "Romance of the Rio Grande" (Fox)—Alfred Santell, director; Warner Bros.—"The Sign of the Cross" (Warner Bros.)—Richard Wallace, director; Gary Cooper, star; "Show of Shows" (Warner Bros.)—John Adair, director; all-star; "Anna Christie" (M-G-M)—Clarence Brown, director; Greta Garbo, star; "The Rogue Song" (M-G-M)—Clarence Brown, director; Lawrence Tibbett, star; "Son of the Gods" (F. W. Frank)—Herbert Brenon, director; Winifred Westover, star.

series of gags.

Dialogue, as before remarked, is generally old, and owes much credit to the currency of jokes but there are some exceptionally good cracks every now and then. **CASTING DIRECTORS' VIEWPOINT:** Joe E. Brown is not, in this reviewer's opinion, to be classed with such real comics and Jack Oakie, Stuart Erwin and Frankie Albertson. But he is unique, working his mammoth cake month for its full comic value, and will hold a following.

Winnie Lightner again fails to touch the laughing heights she rose to in "Gold Diggers of Broadway," but nonetheless contributes many good moments.

George Carpentier, in his greatest dramatic stuff when he's in the ring with padded mitts, as actor, a sex-appeal and a singer, he is extremely so-so.

Sally O'Neill goes through her usual routine, and her voice is still as grating on the mike as ever.

Bert Roach is always funny, but has been funnier than here; Dorothy Revier goes from a clown into a semi-vamp role; and Edmund Breese gets out what there is in his part as Carpentier's manager.

Also in the cast are Tony Stellan, Carpentier's ring opponent; and George Carpentier, who excellently with a small but forceful menace assignment.

IN "DIXIANA"

Raymond Maule, Radio Picture singer, and George Carpentier, assigned a singing role in "Dixiana," original operetta starring Bess Daniels.

Bobby Watson and Vera Marsh, with, however, a kick to the de-nouement which has an O. Henry touch, and considerably changes the romantic trend.

Bobby displays an engaging personality, while Vera is a screen beauty, and well cast for good assignments without hazard. Evelyn Hayes, former vaude performer, offers triple ability, in screen personality and acting, and in singing and dancing. In every one of these departments she clicks. Finally, and there is little doubt that her future is as a leading lady who needs no gubbing. B.B. offers some very good moments, and as a leading actress, his well-known line as being—after that's a lot.

MASTER ART PLANNING SERIES AND FEATURE

Master Art Productions are going to start a series of physical culture ones, one or two to appear as Ray Boswell, president of the concern, returns from a trip to New York, in about two weeks. It is also planned to start an all-kidney fairy tale picture at that time.

The physical culture series, which will be a film demonstration of proper exercise methods, will feature three physical perfect girls, with probably other of the fair sex added for support. The series, probably will be at Tec-Art, with the program maintained at the present address at 1040 North McCadden place. Pictures will be shot in black and white and will be all sound and dialogue. Andy Stone will direct the pictures.

Master Art may also do a series with Gus Arnheim and his orchestra.

PHYLLIS LEAVING

Phyllis Nicholson, who was featured in the coast "Swing Way" company, is returning Thursday to Australia aboard the S.S. Sierra.

CULLEN WITH MARBE

San Francisco, March 27—Bill Cullen, old showman, is here as manager of the Farby Marbe company which is currently at the Curran for a week's stand.

"SARAH AND SON"

PARAMOUNT PICTURE

(Reviewed at Paramount Theatre)

"Sarah and Son" is very like U. A.'s "LummoX," but lacks the artistry of that picture, and cannot boast any such outstanding performance as Winifred Westover gave in it. But it works down to the usual happy ending, and critic and the part of the public which think anything otherwise is "sordid," probably will rate this one higher. Which is ridiculous, but true.

The stories are so similar that had they not both been from published sources, the audience would have been natural that the one had inspired the other.

Sarah, a Dutch girl who aspires to be a stage singer, marries a lazy bum, who finally leaves her, taking their baby son with him.

So she goes abroad and becomes a grand opera star, striving to get sufficient money so she can care for her more advantages than the foster-parents.

Her dealings formerly had been with the lawyer for her brother-in-law of the foster-father, and when she returns she goes to him again. A romance develops between these two, and he invites her down to visit his mother and himself at his country place.

Meantime the boy, now grown to about twelve, has run away from home and there also. The mother meets him by accident, and they take a motor boat ride together, not knowing their relationship to each other. But this is disclosed to the mother when the foster-parents arrive, and the boy, suffering delusions because of his narrow escape from drowning, and still not knowing his foster-mother, is taken to his mother, who opens his eyes and calls mother, he turns to his real mother (a very unusual happening, by the way) and there you have it.

EXHIBITORS' VIEWPOINT: This has the cliché which "LummoX" lacked, being the usual type of screen story, to-wit, hooker, and so it probably will go better, by the large, than the more worthy U. A. product. Generally it should do average, or somewhat under average, or somewhat under average.

PRODUCERS' VIEWPOINT: Dorothy Arzner directed "Sarah and Son" adequately from the Timothee Shearman, with adaptation by Zoe Atkins.

CASTING DIRECTORS' VIEWPOINT: Ruth Chatterton has a congenial role as the mother, playing the part with her usual touches.

Francis March, in the male lead opposite, handles his assignment with the smooth, sure ability which is always his.

Fully Melish, Jr., makes a striking character of the lazy husband, putting himself well within the ranks of truly capable talent.

Philippe de Lacy is excellent as the boy who, with his parents, are making a sissy out of him, and develops the humor of

"THE MELODY MAN"

COLUMBIA PICTURE

(Reviewed at RKO Theatre)

This is a most excellent character portrayal by John St. Polis, to smooth and sympathetic direction by R. William Nell, and to a story which is not too well related. "The Melody Man" is an above average program picture, well worth a booking on its merits.

St. Polis, playing a music-master type of character, not only comes up to the mark in acting honors, but also brings credit to himself for one of the very good character performances of talking pictures.

Otherwise the cast is quite adequate to its assignments, with both the story and the adaptation from the stage play of the same name most commendably handled.

The theme is the not unique one of Classic Music vs. Jazz, which Ted Lewis hatched himself through to poor returns in his W. B. picture. But here it is different. The scene opens at the court of the Austrian Emperor, with St. Polis leading his orchestra through a waltz, which has just composed. It is a triumph, and he is short-lived, for, upon returning to his home, he finds his wife in bed with another man, a musician. He kills them both, then flees, taking with him his baby daughter.

The scene then shifts to America, with St. Polis now one of a trio of musicians who have opened a restaurant, and his daughter, grown up, has developed considerable ability as a music composer, and when a jazz band (outside) has gotten stuck, she puts them over by arranging their score.

That night the boy leader tells her that he has a wonderful idea, but only to discover a few moments later that he and his jazz band have discovered the trio band which was a member of which her father was a member. The father then forbids the boy to see his daughter again, but she goes to her mother, and he consents to their marriage.

At last the jazz band, now augmented, gets a chance to play a Philharmonic benefit, and to surprise the father they decide to play his rhapsody, which have developed an accident.

The police of Austria have waited for just such a happening, thinking that through this composition they will some day trace the murderer. Two of the police agents are in the auditorium, and at the arrest. But the old musician pleads that his daughter shall not know of this, and the final scene shows a banquet of celebration. The father tells the girl that he is going back to Europe with an old friend.

EXHIBITORS' VIEWPOINT: This is a good average program booking, and better than average.

PRODUCERS' VIEWPOINT: R. William Nell, who has a habit of turning out excellent program pictures, has made a most satisfactory job of this one. He has handled with an extreme sympathy

(Continued on Page 5)

his role as surely as the more dramatic moments.

Gilbert Emory, Doris Lloyd and William Stack bring their proven talents to their parts, and Sut-Te-Wan as a maid most pleasingly natural and effective.

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ANY "COMERS" MARCH FILMS

ORPHEUM GO BACK TO VAUDE SOON, S REPORT

The Orpheum Theatre here is to go back to showing big time vaudeville, according to persistent reports in authoritative Los Angeles quarters.

While no actual confirmation of this statement can be secured at this time, no denials are forthcoming, in fact there is a tacit acquiescence in the idea of the impending return of stage acts to this case house.

The house went all-talke at the first of the year, featuring specials for indefinite runs, and the Hill street house has been the only one in the city to show RKO acts, co-terminating four and five-act bills with program pictures.

It is no secret that a large section of the local show-going public has missed the big-time acts and will welcome their return, as well as musicians and performers.

With the Orpheum reported ready to revert to the stage show policy downtown, and with Paramount ready to open with an elaborate stage show of 60 people and an 18-piece orchestra, optimists among the pro-flesh and blood entertainment group are declaring prospects never looked brighter for a rapid dusting off of the foot-lights.

The Pan house will have a general admission of 40 cents, and it is pointed out with a 40-cent admission for an elaborate stage show and feature picture, other houses will have a tough time asking 65 cents for screen entertainment only.

OPPENS ON TOUR

SAN FRANCISCO, March 27.—Mr. and Mrs. George Oppen have left for a picture house tour to be gone for several months. Oppen operates the Roosevelt and Avenue theatres, suburban houses.

IN "KITTY" CAST

Tom Ricketts, Tina Marshall, George Northover, Albert Hart, Flora Finch and Christiane Yves have been added to the cast of "Sweet Kitty Bellairs," at the W. B.

NEW BERKELEY HOUSE

SAN FRANCISCO, March 27.—Plans are under way for the erection of a picture house in Berkeley on property on Shattuck avenue between University and Berkeley streets.

Club Bookings on Upgrade

ANDY WRIGHT TO DO SERIES, REPORT

Reports have it that Andy Wright will do a series of shows here.

His first local production for some time, "Philadelphia," opens at the Vine Street March 30, and Wright is understood to have tentatively casting at present for either "Souvenir Sadie" or "Color Blind," which show he will produce to depend upon whether or not he can borrow a certain film star from one of the picture studios.

"Philadelphia" will play the Strand, Long Beach, for two days prior to its Hollywood opening, showing in the beach city on March 28 and 29.

Cast is Barbara Bedford, Rockfield Fellows, Ed Guard, Franklin Farnam, Frank Dawson, James Gordon, James Guilfoyle, Frank Lenge, Ora Carewe, Robert Milligan, Ross Chelwood, George W. Murrell and Kitty Leeds. Jimmy Evans is the company manager.

EARLY CLOSING FOR N. W. DUFFY GROUP

PORTLAND, Ore., March 27.—The Duffy Players Portland season will end on March 29, approximately two months earlier than has been customary. Despite a recent reduction in prices, business has not been sufficient to warrant a continuation, according to William B. McCurdy, Portland manager.

Principals of the Portland company will be transferred to California, where Duffy operates seven theatres. The opening of the Duffin next season will depend largely on conditions and prospects as they appear at that time.

Two New York successes will be presented here before the closing of "Ladies of the Jury" and "Salt Water."

DOROTHY GETS BREAK

SAN FRANCISCO, March 27.—In Honolulu on a three weeks' concert tour, Dorothy Williams has appeared for an additional three weeks at the Princess Theatre as vocal soloist and has been held over for another week. In addition she has broadcast over the new Honolulu station and is engaged by the U. S. Government for two concerts at the barracks prior to her return here on April 10.

ADDED TO "NAPLES"

Elsie Bartlett and Gina Corrado have been added to the cast of Warners' "See Naples and Die."

CLUXTON ON VISIT

SAN FRANCISCO, March 27.—J. J. Cluxton, former manager of El Capitlan Theatre and now allied with the Pantages interests in Los Angeles, was here this week.

CHANGE TWO NAMES

New names have been given two Radio Pictures. "Bebe Daniels' "Smooth as Satan" has been changed to "Alias Frank Gerrie," and "Cooking Her Grice" is now "The Runaway Bride."

Changes Luck With Silents On First Week

When the talkies came in there was a lot of good silents which went to the shelves. Which was just too bad—that is for everybody but Herbert Shelley.

Seeing the possibility in the situation, Shelley has taken over the Temple Theatre in Santa Ana and is running programs of these never-before-shown pictures.

Result: The house has always been known as a tough spot for the boxoffice checkers, but in the first week of the new policy, the nut came across the sill.

PICTURE REVIEWS

(Continued from Page 4)

throughout, and his sure touch has saved the picture from ever becoming maudlin, which would have happened in many spots with a less balanced director at the helm. CASTING DIRECTORS' VIEWPOINT: John St. Polis easily stands out head and shoulders above any other member of this cast, and writes himself as one who can most happily handle character work calling for sympathy and balance.

Alice Day plays the daughter role with her usual appealing reserve and screen attractiveness, and William Collier is adequate to the demands of the jazz leader part.

Johnny Walker has been better cast than as a wise-cracking orchestra 10-per-cen't.

Mildred Harris and Tegan Holts do well with small parts of the unfaithful wife and her lover.

Completing the cast satisfactorily are Lee Kolter, Anton Varkera and Bertram Marbrugh.

P. A. VISITING L. A.

F. A. Waxman, N. Y. director of advertising and publicity for Warners, is spending two weeks in Hollywood.

GUILD TO OPEN

SAN FRANCISCO, March 27.—Players' Guild will open its new theatre within two or three weeks, after it has been renovated. MacLevee is head of the organization.

IN "COME EASY"

Lee Moran has been signed by Warner Brothers for a role in "Come Easy."

BERYL MERCER SIGNED
Beryl Mercer has been selected by Victor Fleming to portray a role in "Common Clay," Fox.

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STAGE SHOW CUT ROOMS CLUB FIED

Elimination of stage shows in picture houses and vaude in several theatres in Los Angeles has boomed the club booking business.

If there is any debate about whether flesh-and-blood entertainment is wanted, the increase in this class of production is ample proof that the all-screen idea of the New York show magnates cannot eliminate public desire for in-the-flesh shows any more than the prohibition law can do away with drink.

Estimate made by one reliable source this week was that club bookings have more than doubled since stage shows were jerked from picture houses and vaude was cut at the Orpheum. And, it was stated, the demand for club entertainers is showing a steady increase, the further time progresses, from the former days. If stage shows are not put back by the end of the year, it is believed that the club field will have more than tripled by then.

That this is not a mere accident is shown by the fact that clubs and other groups are increasing their shows, many organizations formerly staging one a month, now having two, etc.

The demand still is for all-girl shows, but several instances have been noted lately when the men entertainers stole the honors and changed a club policy. This is also ascribed to the fact that the elimination of stage shows is working for a change of policy, with regular vaude acts to become the thing if the theatre-hiatus continues.

SEATTLE.—Alfred G. Keighley, who, together with Alma Roscoe, is the local rep for Fanchon and Marco, reports much activity in the club booking racket. Among recent shows landed by Keighley, Al reports a six-act show with the new company of the Transportation Club's new home. The performance included gals from the F. and M. "Overture Idea" and Frank Eastman's orchestra, relief band at the Fifth Avenue Theatre. The show sent by Keighley's office to Bellingham for the opening of the new community hotel there was headed by Madge Rush and a bevy of beauties from the "Desert" Idea.

PAR SIGNS CLIFT

Denison Clift has signed a long-term contract to write and direct for Paramount.

The month of March, from the standpoint of talkie releases, was one which saw two widely-heralded new series fail to live up to their advance reputations; three artistic pictures cast on the waves of public approval, with varying results; two all-color pictures, which failed to make any sensation by that fact alone; and a general improvement all over the line in the quality of product.

Following its monthly custom, Inside Facts in this last issue during March, is printing on page 4 a box setting forth its selections for the best work in the various departments of picture making, as evidenced by releases during March.

Year Candidates

For the best picture, the selection is U. A.'s "Lumino," with Fox's "Men Without Women" a close runner-up. Both of these pictures deserve consideration for nomination to be among the ten best pictures of the current year, judging from the product to date. And that's the case with the other candidates, all of which were put forth during March. But deserving of special mention for excellency were Paramount's "Street of Chance" and Paramount's "Sarah and Son."

Stars Dim

The two new stars who were sent forth with meteoric publicity display during the month were Dennis King, launched in Paramount's "The Vagabond King," and Harry Richman, who made his talkie debut in U. A.'s "Puttin' on the Ritz." Neither was the knock-out he had been heralded. Dennis King suffered badly from the debut made shortly before by Lawrence Tibbett. The ballyhoo for King led to expectation that he would be another Tibbett, and he's not. Which was a let-down.

Harry Richman's singing voice and personality are good, but his acting and general screen personality radiate the "it" which keeps Al Jolson at the top. Indeed, "Puttin' on the Ritz" can take its chief bow for the exceptionally good Irving Berlin tunes which are in it, and otherwise, the story being more or less blah and Harry not so hot, it probably would have been a flop. As it is, it is good entertainment, and shows skillful direction at the hands of Edward Slemmon.

Color Influence

The all-color idea was in "The Vagabond King" and Warner Brothers' "Hold Everything." There wasn't much need for it in the latter, there being no tremen-

(Continued on Page 6)

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Purveying of amusement is the second oldest profession in the world. The oldest not being respectable, show business may, for all purposes, be declared the most ancient.

Not only is it the oldest, but it is also one of the most eminently meritorious. Certain of the ancient and of the German philosophers, arriving at the final conclusion that a wise man would hang himself and have done with life, based this result upon the reasoning that the percentage of joy in life, as compared to the pain and misery of it, is negligible. Anything that militates against the grim conclusion by increasing the percentage of joy is certainly to be considered per se most praiseworthy.

But certain of the show people refuse to see this obvious reasoning. Elated by their sudden jump from unromantic professions to world prominence in the most romantic business in the universe, these persons desire to pedestal themselves as Educators. Ridiculous, but in this day of ridiculous things, their pose passes almost unchallenged, and we hear of the screen as "being the greatest educational medium in the world."

Just what is meant by that is not set forth. If it means that the impoverished, who are wondering where their next meal is coming from, are taught the proper manner of giving a banquet to their society friends, or that foreigners are taught the proper rhythm for gum-chewing, or that philosophers will learn the final devastation in their learned debates is "Oh, yeah?" then we may agree. But if it means any fundamental education, other than the inevitable propaganda for things-as-they-are, then there is little basis for the claim.

Let us, not thereby meaning any offense to the very good entertainment qualities of certain of the outstanding pictures of the current year, attempt to discover just what this secondary claim has for a foundation. The lessons learned, so long as we must have "lessons" can be listed as follows:

"Hit the Deck"—Girls, never love a sailor.

"Taming of the Shrew"—Treat 'em rough and you'll be happy—of course, provided you don't go to San Quentin for wife-beating.

"The Cockeyed World"—Join the marines and make the women.

"Hot for Paris"—Don't run away from a process server; he may have news of a fortune for you.

"Glorifying the American Girl"—There's more than one way to waste 65 cents and an evening.

"Their Own Desire"—Be blasé to be fashionable.

"The Laughing Lady"—Don't think too harshly of her when you learn that a woman has had a nocturnal visit to her bedroom by a life saver.

"Navy Blues"—The ladies love a cad.

"The Girl Said No"—Ditto.

"Son of the Gods"—A true heart may beat beneath a yellow skin.

"Men Without Women"—Life in the sub department of the navy is a varied affair.

"Such Men Are Dangerous"—Life's pretty nice if you have several billion dollars.

But why continue? Of course, there were a couple of pictures which really went deeper than the 999/100 per cent majority. There was "Anna Christie," which had the O'Neill contemplative touch; there was "Sergeant Grischa," which was a plea against the inhumanity of system; and there was "Lummox," which might awaken some spark of sympathy for the submerged classes. But by and large the frivolity of the screen has no lesson to teach; it is just an amusement medium and any other claim is ridiculous. And that's enough credit for it.

GUILD TO BREAKFAST

The Catholic Motion Picture Guild will hold its sixth annual breakfast of the organization at the Beverly Hills Hotel next Sunday. The breakfast will follow the 8:30 Mass in the Church of the Good Shepherd in the Beverly Hills, at which the members of the Guild will receive Holy Communion in a body. The Rev. Fr. J. J. Revere, Rector of the Mass and distribute Holy Communion. Steven McGarity, author of "Mission Play," will be the principal speaker

at the breakfast and Monsignor Cawley will be guest-of-honor. Johnny Hines, the vice president of the Guild, will act as toastmaster.

DENY IDEAS' RUMOR

SAN FRANCISCO, March 27.—A report that Fanchon and Marco "Ideas" would be shifted from the Fox to Loew's Warfield was this week spiced as erroneous by A. M. Bowles, division manager for Fox West Coast. The rumor further stated that the Fox's present concert orchestra would be enlarged to 50.

MARIE COOKERS' IN PICTURE HOUSES

(Continued from Page 5)

novous spectacles to enhance by coloring, but in the Paramount picture, which had laid out and romantic settings, the color work helped considerably. But it didn't seem to spell much at the boxoffice.

Insofar as Hollywood's personnel was concerned, there were also developments of interest.

Personal Performances

Marie Dressler's continued advance to the topmost comedy rungs was the most outstanding among them. Marie, who did a classic in "Anna Christie," followed it up during the current month with laugh-riots in "The Girl Said No" (M-G-M) and "Chasin' Rainbows" (M-G-M), easily writing herself the foremost comedienne in pictures today. She far outdistanced her usual run-of-the-mill Polly Moran, and seemingly cinched a place over Winnie Lightner, who looked set for the honor following her knockout work in "Gold Diggers of Broadway." But Winnie has never equaled that work since, due to parts not as admirably suited as was that.

The month developed a number of plays deserving of special comment for outstanding work, either in big or in small parts. Winifred Westover made a strong artistic comeback in U. A.'s "Lummox," doing the slow-spoken diva of the Hurst novel to perfection. If proper vehicles can be found for her, she's an excellent talkie artist.

Fem Singers Shine

Janet MacDonald further enhanced her prestige by her work in "The Vagabond King," though not equaling the alluring part she did in "The Love Parade." But she did not throw her voice up, according to her work to date. The month introduced another sweet-voiced fem, lead in the Warner Brothers' "Son of the West." Vivienne Vance, who in "The Vagabond King" she can stand a bit more polishing on her technique before she'll be in Janet's class for all-around work.

Exceptional Work

John H. Hotell put out a classic in Columbia's "The Melody Man," doing one of the best in the often-played old musicmaster who loves the ancient melodies. His work was to be most highly commended, not only for a performance which never gave a let-down moment, but also for the fact that he did not stick to the David Warfield tradition, but created his own true-to-life and loved-to-master.

George Arliss contributed another of his perfect performances in Warner Brothers' "The Green Goddess," again demonstrating that a 100 per cent artist gets beneath his offerings even up to the limit of his eyebrows.

Annot to spring forth with exceptional work was Kenneth MacKenna, who had the most diversified emotional role in "Men Without Women." He wrote himself as one to be watched by the talkie makers seeking able talent.

O. D. Hestie easily stole acting honors in the role of Louis XI in "The Vagabond King," which made his work stand out and create a wish for more of it.

Francis Bushman, Jr., brought a new kind of heavy drama to a nationally good one to the screen in M-G-M's "The Girl Said No."

Warner Baxter played his usual role to good advantage in the latter half of "Such Men Are Dangerous" and, for an overflow of good measure, did a guttural,

LETTERS

There are letters at the Los Angeles office of INSIDE FACTS for the following:

ATES, Roscoe
 BIDMEAD, Harry
 DOWNING, Harry
 GILLETTE, Bobby
 MATHEWS, Madeline
 MILLARD, S. S.
 MINOR, C. Sharp
 POND, Mully
 SHARLAND, Fred C.

TEL-A-PHONY

by JAMES MADISON

Hello, Aimee McPherson.

Hello, James Madison.

Will you keep me posted on your ocean voyage?

Yes, indeed; I'll write if anything comes up.

.....

Hello, Child's Restaurant.

Hello, James Madison.

How are your flapjacks selling?

Like hot cakes.

.....

Hello, Andrew Mellon.

Hello, James Madison.

Now that you have reached the three-quarter century mark, how do you feel about prohibition?

The first seventy-five years are always the wettest.

.....

Hello, Frank Fay.

Hello, James Madison.

I understand that at one time, John D. Rockefeller had patent leather hair.

Well, if he did, his patent has certainly run out.

.....

Hello, Myrna Loy.

Hello, James Madison.

What is your definition of a self-made man?

One who creates his own openings, except the one he gets buried in.

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Hello, Henry Duffly.

Hello, James Madison.

Why are tight trousers like a crowded theater?

Standing room only.

.....

Hello, Sally O'Neill.

Hello, James Madison.

What is the favorite slogan of Russia?

Watch your steppes.

.....

Hello, Georges Carpentier.

Hello, James Madison.

Who determines which is the favorite pugilist of the moment?

The "Hook-of-the-month" Club.

.....

Hello, Armida.

Hello, James Madison.

What is a good sign for an office executive?

"Gone for five minutes; back in half an hour."

.....

Hello, Marilyn Miller.

Hello, James Madison.

Why did Gus Arnheim get in bad with the umbrella makers' association?

At their annual banquet, he started playing "Taint Gonna Rain No More."

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Harold J. BockManager
PHONE DOUGLAS 2213**SAN FRANCISCO****Market St.
Gleanings****MILLIONAIRE'S SON
TO TRY BIG REVUE**

SAN FRANCISCO, March 27.—There is a Ziegfeld type of show on the fire for San Francisco. A production similar to the Ziegfeld and John Murray Anderson shows currently on Broadway is being put together for Erlanger's Columbia and will open here May 15 after a month's rehearsal.

The show is being produced by Paul Bissinger, son of a millionaire, who has received permission from his father for one try at the producing end of the game. Young Bissinger was recently in New York where he became interested in the theatre and was connected with several enterprises, including the Erlanger interests. From the late A. L. Erlanger, shortly before the latter's recent death, Bissinger received support for his project show, and, if the attempt is a success here and in Los Angeles, it is due for a Broadway showing at A. Erlanger house about August 15.

Alexander Leftwich, who directed "The Little Show" in New York, will direct. He is expected here in a few days from Los Angeles where he recently arrived from the East.

It is reported that Murr Murray has been signed for the leading role. Sketches and blackout are now being prepared at the hands of Samuel Dixon, local radio writer.

GEORGE HEID WEDS

SAN FRANCISCO, March 27.—George Heid, musical tab man, and Irma Ammerman, non-pro, were married several weeks ago. It was revealed this week.

J. C. COHEN BACK

SAN FRANCISCO, March 27.—J. C. Cohen, head of the Consolidated Amusement Interests, has returned from a six weeks' stay in Honolulu.

CROWLEY AT VERDI

SAN FRANCISCO, March 27.—Neil Crowley, former manager of the Davies Theatre, is now in charge of the Verdi, North Beach house.

My deepest appreciation to the many friends who aided during the recent death of our Uncle

**William
O'Rourke**

— : —

**Thais
O'Rourke
AND FAMILY****Greetings****DOROTHY
WILLIAMS**
HONOLULU**WARM WEATHER IS
FOE BOXOFFICE**

SAN FRANCISCO, March 27.—In a recent conversation with a music publisher it was pointed out that Metro-Goldwyn-Mayer pictures have been consistently the settings for some of the country's leading songs. Almost any week's list of ten best sellers has one or two of the Metro picture tunes in it, among previous ones being "Fagan Love Song," "Chant of the Jungle," "Lucky Me, Lovable You," "Following You" and numerous others.

A checkup on the last 52 issues of Inside Facts reveals that this party's check list of song sellers has only once or twice been without a Metro picture theme. The tunes have been published by Robbins, Ager, Yellen and Bornstein, De Sylva, Brown and Henderson, and Berlin.

UNSOLICITED INTERVIEWS
"Come in," said a cheery voice as we knocked at the door labeled "Fox Theatre Manager—Herman Keranen."

"We're interviewing all the famous San Francisco theatrical personalities," we said.

"All right, how many passes this time?" was the quick response from Keranen as he took out his shoe lace, for it had become untied.

Doggedly we continued, "Where were you born?" And came the answer, "San Jose," as the impresario fondled a dog-eared copy of "Theatre Manager" his mother had given him when he was three.

"What future plans have you for the Fox?" we queried. But there was no answer, as the famous personage was engaged in trimming the famous mustache which has slayed no less than eight people in as many days.

While at RKO's Golden Gate last week Walter "Dare" Wahl and Huguette Diamond spent most of their parring on the links and ended the week in a draw. Wahl, who was once a middleweight wrestling champ, was handicapped by an insatiable desire to get a half-Nelson on his nibling, but even at that managed to keep even with the originator of forward Riley work.

Many San Franciscans will remember Stella Hymanson, who until a short time ago was singing in local theatres. Recently she married John A. McCandless, Honolulu millionaire, who died January 30 at the age of 74, leaving an estate valued at \$8,000,000, the bulk of which goes to the widow.

SPOTLIGHTS
Ethel Seavers, Patricia Hazlett and Naomi Brady of Fox West Coast offices celebrating birthdays.

George Nielsen abandoning a praiseworthy attempt at raising a mustache. . . Virginia Spencer being awarded the star's dressing room. . . Fred Howard doubling from fiddle practice to the flying field, where he has his

a stage of warm weather drew showgoers from the theatres to the parks and beaches where they spent most of their money this week. Picture week felt the hot wave, especially at matinees, although nights held up quite well. Lent, too, was another detraction.

There is no outstanding threat along the entire Rialto, the Fox faring perhaps better than the rest. With Joan Crawford in "Metro's" "Montana Moon," Fanchon and Marco's "Marble Idea" that house did around \$50,000. The exceptional concert music being offered by Walt Roeser and orchestra and the Sauter-midnight show, which ended draws for the big 5000-seat house, "High Society Blues" (Fox) with "Skirts Idea" is current.

The initial blitz of United Artists' "Puttin' on the Ritz" at Public's California was visibly affected by the weather. Any lack of draw in Harry Richman's music was overcome by excellent exploitation and publicity Nat Holt put out, but even then it was a couple of grand below normal, the tills registering only \$17,700.

Public changed the name of its Grandads to the Paramount and with a huge fanfare of publicity, brought in Paramount's "Honey" with Nancy Carroll. Don George and orchestra and Harold Ramsay at the organ heading added stage attractions completed the show. Intake was \$18,500, an average. Third week of "Vagabond King" at Public's St. Francis was still slay at \$14,000, several grand over the usual house gross. Picture should be good for at least two more weeks.

Fox's celluloid revue, "Happy Days," still a disappointment at Loew's Warfield. Second seven days of this flicker drew only \$17,000 which is not too hot. "The Bishop Murder Case" (Metro-Goldwyn-Mayer) currently holds the crown with C. Charles Minor at the organ and Peter Paul Lyons' concert orchestra.

Winnie Lightner in Warner's "She Couldn't Say No" didn't do any too right by Wagon's Embassy, which did \$9,500 on that film. George Arliss in "Great Goddess" is now in Wagon's. Davies with Tiffany's "Troopers Three" aided by heavy publicity and Rex Lease in person did \$8,750. John Boles in "Song of the West" now holds the screen. "Framed" did a weak \$10,000 at the RKO Orpheum, but Columbia's "Ladies of Leisure," current, looks much more hopeful.

Ackerman and Harris' Casino with "Woman Racket" and a stage show got over the top with \$11,500. House is consistently building.

own plane. . . Hal Horne still on a leave absence. . . the Lounge Cafe making a play for and getting most of the theatrical trade. . . John Smith and Harold Ramsay announcing from backstage for the Paramount's film revival. . . and both displaying good mike voices. . . seven hundred former actors wondering where this columnist got all his info about their present occupations. . . Harry Bechtel doing a Pat Mulligan on St. Pat's Day and fooling everybody. . . almost. . . Robert C. Gilmore creating enviable exploitation stunts. . . each of the fifteen song pluggers wondering why at least three of his numbers aren't in the ten best list.

**San Francisco
Radio Notes**

SAN FRANCISCO, March 27.—The merits of opera often have been discussed pro and con but the most decisive argument of the pro side comes from the North Beach district where several thousand Italians are kept the hot.

Whenever a local station is to broadcast any opera program, North Beachers gather around the public radio sets until there are often a hundred or more in one group. After each number loud shouts of "bravo" and "hurrah" rend the air. There is no more enthusiastic audience.

The Piedmont Theatre in Oakland believes in fighting fire with fire. So popular are Amos 'n' Andy in that city that they keep people away from shows, in the belief of Lloyd Townsend, house manager. Accordingly when the blackface pair are on the air Townsend stops the picture at 8:30, turns on the radio and entertains his customers with the team's dialogue.

On its program KFWM, Oakland, invites listeners-in to phone in requests for the radio. When the owners have complied with the invitation, the station informs them that no requests will be granted unless they are in written form. Don't know just what the gag is unless it's a tieup with the phone company.

In Don Jeffries and Chuck Thode KTAB has a pair of song writers who are valuable additions to the station's staff. They're on Monday, Wednesday and Friday nights at 7 o'clock and they have some clever programs.

James Thornton, former vaudeist, made his radio debut over KGO this week singing old-time songs.

A radio service for business men, conducted by Merle Thorpe, is now being released over NBC network.

On April 5 the first commercial program from the West to be broadcast over a transcontinental network of NBC will be released from the San Francisco studios. Debe Daniels will sing leading songs from "Rio Rita" in the initial program. Emil Polak directs.

Peggy Chapman, NBC's versatile songstress, is a pleasing addition.

KRESS BLDG.935 Market St.,
Office Suite 504**ROY CLAIR CLOSES
PLAZA TAB SHOW**

SACRAMENTO, March 27.—After two weeks of musical tab, Roy Clair closed that policy at his Plaza Theatre last Friday night, leaving the business of the town to the Frank Russell company which opened Sunday at the Sutter.

A combination of hot weather and generally poor business were too much for the Clair show, which had Jack Russell, brother of Frank, connected with it. At the present time Clair is reported seeking financial aid for another type of show.

The Frank Russell company, opening Sunday night at the Sutter, ran into a flock of hot weather to start off their engagement.

PERSONAL APPEARANCES

SAN FRANCISCO, March 27.—RKO Orpheum had Ralph Graves, Barbara Stanwyck and Marie Prevost appear from Hollywood for personal appearances during the opening day of "Ladies of Leisure" at that house.

tion to the Firestone hour coming over that network.

Harrison Hollaway, KFRC's manager, and Al Cornick, technical director for the station, have taken to early morning golf, much to A's chagrin.

"A LITTLE SMILE"

Words and Music by
GEORGE B. L. BRAUN
(A Fox Trot Sensation)
CONCORD PUBLISHING CO.
1170 Market St. San Francisco

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SAN FRANCISCO

REBEL**SCENERY BY MARTIN STUDIOS**

HOLLYWOOD, CALIFORNIA

REVIEWS
COMMENTBOY OFFICES FOR
RADIO STATIONS

The popularity of the special radio programs where the public is admitted to the studio is giving rise to the belief that it will not long before the stations begin to cash in on this popularity.

Nearly all the major stations have provided seating accommodation, and general invitations with such overwhelming response that now the custom is to require visitors to secure tickets in advance, which are issued without charge. Two weeks ago the National Broadcasting company opened a new studio on the New Amsterdam Theatre roof in New York, providing 600 seats for visitors.

With the general public finding so much of interest in seeing the living processes of broadcasting, and of seeing their favorite artists in action, it is believed that it will only be a matter of time before the stations will establish boxoffices and charge admission to their shows the same as theatres and other public entertainments. The first it will probably be a nominal charge for feature programs only, and later a small general charge for ordinary daytime programs, a higher tariff for the special programs.

NO PUBLICITY FOR
EUROPE PROGRAMS

The National Broadcasting Company has requested all its associated stations to refrain from publicizing trans-Atlantic programs in any way, even by word of mouth.

Reception of the short wave offerings has not been uncertain lately, with so much disappointment occasioned when promised programs failed to materialize, that this course has been deemed wise.

In future the best that stations are permitted to do when something from Europe is scheduled is to give it a surprise program listing, with a substitute ready in case of failure. The radio companies say they would rather lose the publicity value of the programs than break faith with their listeners and fail to deliver what is promised.

WANT FULL TIME

KTM, Los Angeles and Santa Monica, makes an appearance before the Federal Radio Commission in Washington, April 2, to support their request for a full time allocation. At present the Pickwick station is compelled to share time with KJLW, but the latter's steady advance in quality of program material put out has won considerable support to KTM's claim and many communications have been forwarded to Washington in their behalf.

RUMOR NEW STATION

Reports are current that a new station, with the call letters KOAK, is to broadcast from Los Angeles in the near future. Some of the reports claim that the Richfield Oil Company is to sponsor the station, but officials of the company refuse to make any statement either of confirmation or denial. KFQZ being off the air gives rise to the theory that this new length is being negotiated for.

CHET JOINS KJR

SEATTLE, March 27.—Chet Caters, who was last seen here with the Function and Marco "Beaux and Bows Idea," joined the staff of station KJR here this week. Caters, a whistling baritone, in addition to singing with "The Harmony Aces," and individually, has also been placed on the studio staff of announcer. Before coming to Seattle, Caters was affiliated with various radio stations in Los Angeles, including KFVB, KFI, KFVD, KJH, KTM, KNN and others.

RADIO LANE

By FRED YEATES

Program
ReviewsCROSS-SECTIONING
RADIOLANDTHUMBNAIL REVIEWS
LOS ANGELES
(Reviewed March 20)

KECA (5 p. m.). NBC from New York. Rudy Vallee and his Connecticut Xentians playing the usual pop numbers with Rudy murmuring the vocals. Little Jack Little in a piano transcription of "Love You Spell Is Everywhere" and "Chant of the Jungle" played with variations in a different way and enjoyable for that reason. Ad plugging wheat cakes.

KFOZ, Long Beach (5:30 p. m.). Ad plugs for a gun shop, a chicken dinner resort and a botany. Pennie vocal harmonies and even in one short selection, then more ad plugs for another chicken dinner place. The announcer was a good salesman.

KGEF (5:40 p. m.). Ad plug for oil lands. Announcer called the phone number so it sounded like a football game. Ray West's trio in "Ain't Got Nobody," guitar and sotto voce voices, all good. "Chop Suey" and "The KXN, (5:55 p. m.). "... How would you like to win a hundred dollars? ... receipt contest and cocoa plug. ... "send 25c"

"Madame so-and-so, psychologist, can help you ... dance pavilion memberships ... Dance Pavilion, lucky number on your dance ticket, maybe ... Auto loans ... Cafe ... Chop Suey ... Fishing barges ..."

"And so on, and on, and on. KTM, Hollywood (5:55 p. m.). Real estate ad plug, followed by a phonograph record, "That's My Weakness Now."

KFI (6:30 p. m.). L. A. Philharmonic (symphony) orchestra, sponsored by oil company, Elgar's "Night in Lisbon," played with a heavy mass effect, started vitally but seemed to fall of its own weight towards the end. Saint-Saens' "Night in Lisbon," a little characteristic sketch, of little importance. First movement Beethoven's two symphonies played smoothly executed; more of this kind wanted on symphony hours. Second Peter Gynst suite, imaginatively created and glowingly presented.

KJH (8 p. m.). Merry-makers' Hour, oil company sponsor. The family music album and joke book brought up-to-date. Carl Omeron, male chorus and orchestra, offered an inspiring rendition of "March of the Grenadiers" from the "Love Parade," best thing Omeron has done since. Lew Kelly in his vaude role of Prof. Dope, introducing the new generation to the lairs of yesterday. Lindsay MacHone and orchestra, playing a Scotch dialect for an byrnie; Gene's malaprop act as Standard. McWaters and Robert H. Edwards, radio cartoonist, in an essay on nicknames, staggered the merry-making through musical numbers brought by Raymond Eddies' orchestra. A novelty transcription of "When You and I Were Young." Mervyn appeared on the air in time in recent weeks (twice by Wineland) but was plainly enjoyed by the mob. The radio is being one of those hours in which the public is admitted.

KTM (9 p. m.). Little Theatre Hour, two-part play, "Stempenhuid" by Arnold Bennett; Nance Dordland as the mother, a successful novelist; Marjorie as her stepson, and Boyd Angus as her stepson. Stenpos is kicked into the street or falling in love with her secretary and wins his way back by writing a criticism of his mother's work. The play was thought written by her lover. An other success for Miss Dordland who has radio personality plus.

KJH (9:30 p. m.). Some dialogue and Down-the-Bowery songs, soprano and baritone; not bad. Securities Co. plug.

KMTR, Hollywood (9:45 p. m.). Orchestra playing, Indian Love Suite, fair. Very little coordination for a small group, Plug for Ford's.

AIR SURVEYS ARE
RUNNING
OF CARL HAVERLIN

Surveys of radio are utterly useless, and prove nothing beyond the uselessness of the survey.

To survey, to probe, to investigate is an American habit, some times yielding valuable fruit. In the case of radio, however, no survey yet undertaken has proved anything, except perhaps that people do listen to radio.

At least such is the contention of Carl Haverlin.

As commercial manager of the Erie Clark Anthony stations in Los Angeles, and Southern California contact man for the National Broadcasting company, Haverlin has made surveys of the airwaves and studied every available survey by other authorities.

"The fact," he says, "people do listen to radio, but that is all we have ever been able to prove."

No Clue Yet

"We are at all times on the alert to what the public wants on the air. Only a fraction of one per cent of listeners write their own radio station, and the same letter-writing complex people who write letters to newspaper editors."

"If we send out investigators to call on the citizenry in their homes each week what they like best in radio entertainment, the results invariably something they heard yesterday that struck their fancy. Tomorrow they will like something else."

"Amos and Andy come on the air. They are liked, perhaps, by 65 per cent of the listeners. Does this mean a broadcaster can figure on pleasing 65 per cent of his audience? No. A similar act by other artists may easily turn out to be a flop."

Upsets Dope

"Grand opera singers have been notoriously poor broadcasters. They are listed only as stunt numbers, to draw on the basis of their own names for a single performance only. Then along comes a Lawrence Lambert to upset all the dope at one shot."

"Much money has been spent in attempts to diagnose the radio situation and establish definite rules for broadcasting. The money has been to accumulate convincing evidence to present to advertising clients, but the actual results have been so confusing and has really worked to the disadvantage of broadcasters."

"But our biggest problem is the advertising client who makes his own surveys. He asks his stenographer, his elevator operator and somebody at the club how they liked his program last night, and on this 'survey' he bases his interest. Whatever the nature of our program directors. He may be a successful cigar manufacturer, but he bases his judgment on the presentation of radio entertainment, as good as his judgment of tobacco grades, and the consequence is a grief."

Only One Guide

"There is actually only one safe guide to us to follow, and that is: Whatever the nature of your entertainment, make it the very best of its kind, and then wait and see if it brings results. If the client's business is a success, then you have achieved your object, and must be right."

"The surveys in the world of the tobacco taster of the cigar maker won't do the cigar manufacturer any good if his cigars fail to sell. He would do the same with radio surveys as smokers do with cigars—burn them up. Then, if we could get a prohibition clause in our contracts restricting advertising agencies from making surveys of their own, life would be a lot simpler and there would be less static in the family radio sets."

OUT ONE DAY

Jeane Cowan at KFVB had a tooth pulled last week and was off of the air for a day.

Pickups &
Viewpoint

By FRED YEATES

There has been some discussion as to the propriety of good taste of radio stations in billing general utility orchestras, groups of any where between three and thirty members in a symphony, symphonetic or symphonic orchestras.

People of breeding and culture believe it is a breach of good taste, and in some cases rather cheap showmanship, to so denominate an orchestra whose main product is popular and light classical music. It seems to be only on the radio that the misnomer is applied, it very rarely being attempted in connection with public appearances.

It is felt that only the full symphony orchestras are entitled to the term, and even these are consistently insult the public by playing down to them, rather than having the courage and good sense to perform their normal functions.

Walter Damrosch is the only symphony conductor on the air to whom consistently maintain the confidence of the great majority of discriminating music lovers. His concerts every Saturday night are popular, informing and satisfying.

These women who dispense soup on the air have the radio hour about breakfast time is very amusing. Give one of them six minutes in which to tell how to cook, and you will have a five to six wax philosophical about the beautiful gardens that raise the roses. And while papa is wondering how the roses are raised, mamma is bawling out papa, rattling dishes in the sink and making the housewife queue up in the next apartment. The lovely discourse on the perfectly gorgeous evolutions of nature in the beautiful outdoors producing the exquisite bean for consumption by red-blooded American manhood is conducted consistently around the room looking for a respective ear. But then, women talkers never expect other women to listen to them.

Observers of the theatre claim that slapstick is on its way back to popularity. The rising generation loves it, and it falls for it. This checks with the experience of broadcasters. Their frolic programs are getting more slapstick every day.

A pseudo-profound professor announces his assistant will hypnotize the subject for scientific purposes. The subject is a woman, and the assistant states the subject is duly hypnotized—with a mallet. The audience shrills with laughter.

The world is becoming weary of wisecracking and now wants to be entertained with some vigorous pratt-musicking.

The broadcast by Lawrence Tibbett last Sunday night brought the baritone at the summit of his power, with a concert that will never be forgotten by those who tuned in. A glorious voice, perfectly blended with the accompaniment of songs and magnificent artistry. Who could fail to feel grateful to radio?

While handing out credits, the Boswell Sisters are entitled to a lot of fine progress in their hard work. On the First National hour last Sunday night they were one of the outstanding features. The second time, they were Cowan. Regular radio performers make the so-called picture "stars" look like amateurs when it comes to broadcasting.

The boys of KJH were up against a tough day last Saturday. Some of the telephone tapping wires and held out hours and hours of network programs, leaving the radio to stall as artistically as possible, playing records, telling old stories and dragging out many an old script that had failed to make a hit in the past. The night entertainers could have been called out, but of course there was the minute-by-minute hour that the

CHATTER
NEWSSCORES BEAT BY
BOAT RACE TIE-IN

SEATTLE, March 27.—A classy radio tie-in was scored by KJR when Thomas F. Smart, manager of the Northwest Broadcasting System, secured exclusive rights to broadcast from the referee's boat during the Washington-California cross-cats on Lake Washington April 11.

KJR will have a short wave set on the boat following the races of two and announcing will describe the shell classic as the collegians vie in their annual race. The description will be given by the station's transmitter and sent out to fans.

On the officials' craft will be Ken Stuart and Thomas Freeland Smith, who acquired a rowing reputation at Kings College, Cambridge, England; Anglian Boat Club, London, and with the Portland, Ore., Rowing Club.

NO M-G-M BUY

Rumors that Metro-Goldwyn-Mayer were to take over the old KXN plant in the California Theatre building, Los Angeles, and establish it as a KMGMA for the entire country, including Anglian Boat Club, London, and with the Portland, Ore., Rowing Club.

On the officials' craft will be Ken Stuart and Thomas Freeland Smith, who acquired a rowing reputation at Kings College, Cambridge, England; Anglian Boat Club, London, and with the Portland, Ore., Rowing Club.

TO DO PICTURES

Cotton Boy, long known to be a jamboire and other chain programs, is in town preparing to make some picture shorts and recordings.

lines would be cleared. However, hope was indefinitely deferred and Hello fell, leaving it to Charlie Wellman to take the blues.

The boys who pilot radio in the daily news are working in accordance on a program to make listeners "guide conscious." The idea is that you can't listen intelligently to radio unless you just turn in according to the vagary of your fancy; you should consult a guide, and that's better than the impartial one of the dailies who black-face the programmings of a pet station!

The R-K-O hour Tuesday night brought greetings home from Ray Mayer back in New York. He violated the Federal Radio Commission rule against direct communication with the stars, and he and pa, I've got the Coffee Dan blues! The gang says, Hello, right back at you, Ray.

Over the Air From KYA
SAN FRANCISCO
Comes the Voice of
Greta Gabler

ALWAYS ANXIOUS TO PLEASE
George Nickson
TENOR SOLOIST
KYA - SAN FRANCISCO

TURN IN ON
DUD
WILLIAMSON
MASTER OF GERMENOTES
AND STAFF ARTISTS
KYA SAN FRANCISCO

RADIO'S
PERSONALITY GIRL
JEANE COWAN
Daily at
KFWB

DOBY & LOW
COMEDY HARMONY
Per. Address: INSIDE FACTS
SAN FRANCISCO

SPONSORED RADIO OFFERING

MOVE STARTED FOR NON-AD PROGRAMS

The first definite move towards eliminating the so-called "bait" of advertising from radio material was made during the past week by a group of Los Angeles people, who are organizing what is expected to be a nationwide movement to determine from actual experience just how badly the listening public wants unsponsored broadcasts.

This group has adopted the title of General Broadcasting Association, with Jack Parker as president, Dr. Harter as executive vice president, Scott Donaldson as treasurer and Charles E. Sanborn, secretary.

It is not the intention, according to members, to endeavor to get talent to give free performances, as this course would not solve any problems. What the members of the General Broadcasting Association are doing is to subscribe real money to its treasury, and with these funds purchase feature hours on important stations and employ the best available talent for its programs.

Many stations, dependent upon the amount of advertising for their income are necessarily limited in the quality of talent and material offered and are a drag on the cultural cause. The daily offerings of even the best of stations are still "spotty," with hours of the air in with top-gum material, and as the majority of radio station operators are losing money on them there is always the danger that sufficiently potent inducements might swing some of them to the service of some interest contrary to the public good.

These are the thoughts that are actuating the minds of the sponsors of this new movement, and they are putting up their money in an effort to prove that the public eagerly awaits the simon-pure broadcast and will rally to the cause when it is demonstrated that non-advertising programs are feasible.

They expect to attract many followers to their cause with a consequent increase in scope until, perhaps, the whole radio field will be covered and the support of public assumed entirely by the public itself by means which will develop at time goes on.

Details of the scheme are now being evolved, and the association hopes to be in a position to make definite announcements in the very near future.

NITA AT SOUND CRAFT

After completing a vocal assignment at the M-C-M studios, Nita Mitchell, blues singer, signed a contract for recordings with the Sound Craft Studios. Miss Mitchell is at present preparing a radio program in conjunction with Cotton Bond, and the duo will be on the air within the next two weeks as featured artists of a program sponsored by the Richfield Oil Company.

KIMMIS PROMOTED

SAN FRANCISCO, March 27.—Herman Kersken, Fox Theatre manager, this week promoted John B. Kimmis from head usher to stage manager of the big 5000-seat house. Kimmis will have 50 employees under him. Frank Munn takes the head usher job.

RADIO ARTISTS —

Here's a New Tune for You!
"AM I THE ONLY ONE FOR YOU"

A Tunesful Fox-Trot Song
Adv. Song Copies Free
Stamps Appreciated

MANOAIOS MUSIC PUB.
1619 J. St. San Diego, Calif.

F. and M. To Join in Candy Men's Battle

To fight cigaret advertising, the associated candy manufacturers of the entire country are preparing to sponsor a national advertising tie-up with Fanchon and Marco that should prove a nifty for the wire producers, provided it works out as it should.

As the good sounds for the first round in the now national F. & M. circuit, that is, at Pasadena the girls are to be weighed in publicly. They will be permitted to eat all the candy they want at any time, or may not smoke cigarets. At each stand on the circuit they will be weighed again and the figures made public, proving, it is hoped, that one may enjoy candy and a slender figure at the same time.

There will probably be local tie-ups with candy stores at each stand, and the idea sounds like a winner. If the girls should by any chance put on weight an extra show a day would no doubt balance things up.

TIES IN FOR NEW STUNT FOR CANADA

VANCOUVER, March 27.—A new development in radio broadcasting in Canada was recently announced when E. W. Betty, president of the Canadian Pacific Railway, stated his company had arranged with the National Broadcasting Company for them to accept the C. P. R. hours of music.

This is the first time on which the N. B. C. has accepted regular programs from outside the United States. The programs to be broadcast will be of two kinds: one a series of ballet operas produced by Albert Heather of Rogers' Opera fame and a former member of the D'Oyley Co., supported by Rex Battal's Royal Hotel, Toronto, string quartette augmented in certain of the operas by Rex Battal's light symphony orchestra. Alfred Heather has organized a light opera company for three C. P. R. programs which will be supplemented by guest artists for special roles.

The network of the N. B. C. will carry them on Sunday evenings from 9:15 to 9:45, commencing April 6.

The second series which will be run concurrently will be a program of dance music played by Fred Culley's Royal York dance orchestra, commencing at midnight eastern standard time, on Wednesday, April 9.

Fred Culley's Orchestra has set Toronto dancing as it has never danced before, and has recently been recording for the Victor Company.

WIVES TAKE TO TAPS

Wives of film directors and producers have taken up the vogue of tap dancing, and Bud Murray reports in addition to his student role of Mrs. Ralph Block, Mrs. Norman Taurog, Mrs. Wm. Seiter (Laura La Plante), Mrs. Lawrence Schwab (Mildred Brown) and Mrs. Oliver Morosco (Corinne Griffith).

SPELLING BEE ON AIR

Members of the press, the Senate and House of Representatives are indulging in a spelling bee in Washington March 29. The fun is to be nationally broadcast over the CBS.

BREAK FOR OMERON

Carl Omeron, KHJ tenor, has been asked to sing with Lawrence Tibbett and Alice Gentle in "Eajah," to be presented in Los Angeles June 5.

RADIO PROGRAMS COMPANY OPENS

SAN FRANCISCO, March 27.—Radioart Features, a company that is making and distributing electrical transcription programs for radio stations, has opened offices in the Kress building. Three dialogue features, somewhat similar to Amos 'n' Andy, are being recorded on Columbia process records by the MacGregor-Ingramham Laboratories, and beginning April 27, will be featured on approximately 50 stations throughout the United States and Canada.

The features are "Land and Lindy in 'Down at Kozzy Korners,'" a hick act; Cohen and O'Brien, Ltd., a Jewish and Irish act, and a third untitled series, all of which are now being canned in preparation for their general release. While the act is being electrically transcribed on other stations it will be given in person over a local station.

Proposition of the Radioart Features is to sell the canned program for six programs weekly over a specified period of time. The episodes are in serial form, running about 15 minutes, and each has a musical introduction known as "Valley of Broken Dreams," written by Baron Keynes and Leigh Harline and published by Lyle Campbell will be the song of the series.

Campbell, local music publisher, in charge of production was the firm, while Charles S. Cohen is handling exploitation. Maurice L. Raphael and Harold P. Klinger complete the company's directors.

SHIFTS ARE MADE IN NBC PERSONAL LINEUP

SAN FRANCISCO, March 27.—In a shifting of personnel of the New York studios of the National Broadcasting Co., William Burke Miller, former assistant manager of the N. B. C. publicity department, has been placed in charge of a new division supervising broadcasts of current events and special features. Norman Sweetser was named program representative in charge of the new Times Square studio. William Lynch was named representative of sponsor programs. Curt Peterson, former supervisor of announcers, is now assistant to the eastern program manager, and Edward Thorgersen is promoted to supervision of announcers. Thomas McAvity was appointed assistant production manager.

ROGERS IS SIGNED

Will Rogers has been signed for 13 weekly broadcasts over the Columbia network, originating at KHJ, Los Angeles. He is to wack-crack at 7 p. m. each Sunday evening upon daily news events, and the first appearance is scheduled for April 6. This is his first regular microphone performance.

SAM MINTZ TEACHING

The Earle Wallace studios have placed their acrobatic dancing instruction under the charge of Sam Mintz, of the former vaudeville team of Mintz and Wertz, and Wallace believes this is the only school in the West which has an acrobatic department under the direction of a professional acrobat. In their 16 dancer units for picture work Wallace is now giving all types of dancers a course of acrobatics.

SMITH AT ST. FRANCIS

SAN FRANCISCO, March 27.—Craig Smith has been made director of advertising and publicity for the Hotel St. Francis, a link of the United Hotel chain. Before coming to the St. Francis about eight months ago, Smith was at the Ambassador and the Roosevelt hotels, Los Angeles.

F. and M. Plan Only Tip-Top Air Material

Fanchon and Marco's national broadcasting scheme is still on the fire. The idea at present under consideration is to sponsor the broadcast, making one program for Pacific Coast release and one for the East, put on at times best suited for each territory. On the Coast, the different "Ideas" then playing in San Diego, Los Angeles, San Francisco, Portland and Seattle would be cut in for a share of the bill, all handled by an ace m. c. and specially prepared for the mike. Marco declares that the programs must be tip-top from the start, realizing that a poor program can result only in loss of prestige for his revue, and rather than go on the air with indifferent material they would give up the broadcast idea altogether. Therefore they are moving slowly and with great care, he says.

SONG WRITERS ON AIR

A new feature for Thursday evenings on KHJ, beginning this week, will be Paramount Song Writers' half hour. Paramount studios is to send contingents from its battalions of songwriters and they will present new and old tunes and comedy gags of their own composition. Time is from 6 to 6:30.

FOSS BACK ON JOB

Roland Foss is back on his duties as office manager for the Anthony stations in Los Angeles, following a ten-day siege at a local sanitarium.

VOICE INSTRUCTOR TO AID ANNOUNCERS

SAN FRANCISCO, March 27.—Because she believes that radio will inspire a pure American tongue, Virginia Sanderson, head of the speech art department of the California State Teachers' College in San Jose, has signed as a part-time voice instructor at the National Broadcasting Company's Pacific Division headquarters in San Francisco.

Miss Sanderson will give her attention first to the NBC announcers, offering a course especially in diction, pronunciation and tone.

"Radio is shaping the speech of Americans," says Miss Sanderson. "It is the medium which will give us a universal American tongue, replacing the colloquial English which we find especially in the remote sections of our country."

Miss Sanderson's interest in radio as a medium for education in language, dates back many years, to her presentation of originally of radio plays in San Jose.

"I discovered then that the voice of the announcer makes or ruins a program," the instructor explains. "He must bring conviction and enthusiasm to his program and, also, must project an atmosphere of culture but free of pomposity. Voice culture is essential to insure this and though throughout the United States there are many announcers whose voices are splendid oftentimes there is opportunity to improve the native talent."

CHIC and HIS BAND

L. V. CHIQUET, Director

E. E. CHIQUET, Manager



FEATURED AT THE NEW PARIS INN

MOST UNIQUE CAFE
IN THE SOUTHLAND

Dining — Dancing — Entertainment

Real Italian Dinner \$1.50

(No Cover Charge)

OPENING CELEBRATION
ALL THIS WEEK

Broadcast by Remote Control
Nightly Over KMTR

JOHN CROSS KERC — SAN FRANCISCO AS FEATURED BASS SOLOIST

VANCOUVER, B. C.

A. K. MacMartin

REPRESENTATIVE

901 Bekins Bldg.

NORTH WEST

WASHINGTON
OREGON

JEAN

ARMAND DISTRICT

MANAGER

502 EASTLAKE AVENUE

Seattle, Wash.

IDAHO
MONTANA

Division Offices:

Phones: Main 9425; Capitol 1932

PORTLAND, ORE.

F. K. Haskell

REPRESENTATIVE

Postoffice Box No. 16

BARBELLNESS AND
TEX PICTURE TOP
BOXOFFICE DRAWS

VANCOUVER, March 27.—A decided pick-up struck the local box office during the stanza. F. N.'s "Son of the Gods" at the Strand, and Fox's Movietone, "The Cockeyed World" at the Capitol, shared the largest draw.

The R-K-O Orpheum was not so fortunate with a four-act bill of vaude headlined by Ken Murray, and as screen fare "Devil May Care" with Ramon Novarro, but business built slowly on this offering.

The Beacon (formerly Pan) did a little better than average with Jules Verne's story in technicolor, "The Anterior Island." Building up this old vaude house with nothing but pictures as the draw, seems a slow process, and at present with all b. o. in a depressed condition, the jingle here is faint.

The Empress with the British Guild players doing "Elizabeth Sleeps Out," advertised as the last week of a seven-weeks' run, held up strongly and could have gone further without hitting the red.

The Dominion packing its small capacity with Fox's "Sunny Side Up" crowd-rundown after a couple of weeks ago. Columbia's "Murder on the Roof," the Liberty Magazine story, did well for the Colonial, o. which also gets a share no matter what happens elsewhere. The Vancouver, draw.

The F. P. C. houses in the suburbs are doing well. The Alma Road with "Rio Rita" for three days lined 'em up nicely.

F. P. C. CHANGES
PERSONNEL NEUP

VANCOUVER, March 27.—Some transfers in the F. P. C. Corporation theatre managers and staffs include the following: Stan Pooley succeeds Ted Harris as assistant to Manager Lloyd Derr at the Capital, Vancouver. Harris having moved to handle public relations at the Trianon Ballroom, J. Moore, manager of the Windsor, a suburban Vancouver theatre, has been transferred to Nanaimo as manager of the Capitol in that city. Ernie Patch, who has returned from an extended vacation in Winnipeg, Man., succeeds him at the Windsor. Mike Goodman, former manager of the Capitol, Nanaimo, has been recalled to manage the Victoria Theatre, another suburban house here.

ARTIES DRAW WELL

VANCOUVER, March 27.—The Little Theatre Association drew big business to their house March 19-22 with Shaw's "Andros and the Lion" and Sir John Barry's "Shall We Join the Ladies?" Both productions being staged at each performance.

EDDIE KAY

Extemporaneous

Master of Ceremonies

The Tavern

Salt Lake City, Utah

Hello, Everybody! Starting my engagement in Salt Lake after fourteen weeks at Coffee Dan's. Don't forget to see me at The Tavern, Salt Lake City, Utah.

Notes Along
Fifth Avenue

SEATTLE, March 27.—And the wind was blowing . . . And Lynn Peterson, over from Bremerton, and Eddie Fitzgerald were parading up the avenue . . . Ray Jones reporting a new account and looking for scandal . . . Gus Renstrom lamenting a letter that never was delivered . . . Bobby Murray with the missus out eating, late at night . . . Art Kennedy in town and out of ambition . . . Bob Armstrong, down town for a chat . . . Bob Blair and Charley Kurtzman hurrying to catch a train . . . Dave Himelech watching the show from a rear seat . . . Earl Crab surprised at results . . . Sylvester Cross working late at night . . . Ivan Dittmars supplied with all the requisites for paying his bill . . . Dwight Spracher hurrying to the barber shop late at night . . . Frances La Varr, Al and Lillian Simonsen, Emma . . . Jane Epp in a radio station's studio . . . Bill Ross singing a song . . . Bob Munson reminiscing . . . Billie Landers dressed up in pictures mint candy and hurrying off to a club date . . . Chet Cuthers in a picture . . . Dick and Alan Strickland interested in the talkies . . . Lloyd Weir looking for information . . . Jackie Souder dressed up in pictures . . . Dick Allen interested in a letter . . . Jay Brown batting in the show . . . Jimmy McNab being hurt . . . Harry Mills not worrying . . . Everhardt Armstrong still on the make for free auto rides . . . Dick and Hayes, enjoying a preview . . . Bud Jenkins and Dorothy Grodsky to Tacoma and back . . . Sydney Dixon among those absent . . . Sammy Meyers critical in buying critics . . . Henri Damsel too busy . . . Jay Seebey and his Band substituting while "Pops" McElroy took his lunch to Bremerton . . . Ernie Clark writing receipts . . . Betty Shilton getting one . . . Basil Greig telephoning one . . . Sam Halperin telephoning one . . . Rich to Tacoma for a wedding . . . Fay Eller, Pearl and Lillian Harris, Genevieve Johnson, Pauline and Ken Schaeffer enjoying themselves . . . Johnny Bowles reporting progress on the monstrosity . . . Lou Golden coming down to open the door . . . B. N. Hutchinson with secrets . . . Glen Schofine fulfilling an obligation . . . Shelby Cole in the rain and denying rumors . . . Ken Schoenfeld busy with refrigerators . . . Vic Meyers very busy . . . Billy Ulman in the new Ford . . . Owen Sweeten in conference . . . Joe walking to work . . . Shelby Cole in the rain . . . Tubby Hart supervising scene shifting . . . Johnny Jess watching close . . . That's all . . . see you next week.

SEATTLE, March 27.—Nancy Carroll at Publix's Paramount in "Money" topped the village in a week's run, and was marked for its mediocrity.

Paramount picture registered \$16,500.

Fox's Fifth Avenue, with \$15,500 reported for Elinor Glyn's "Such Men Are Dangerous" and Fox's "Havana" and "The Temptation" idea was satisfactory.

Jackie Souder headed Joan Crawford in "Montana Moon," currently here, started off gloriously.

Eleven thousand in the first week of "Happy Days" at the new Fox.

Owen Sweeten and his band helped the draw. "Happy Days" shows out at the end of the second week, and should get about six grand in the final stanza.

"Temple" "Temple" booked in to follow "Happy Days."

Proves Surprise

"Cohens and Kellys in Scotland" surprised by getting \$9750 for Hammett's Blue Movie.

At the Music Box across the way Hamrick apparently showed good judgment in jerking "Song of the West" at the end of the second week after the film got \$8250 for the final seven days.

Opus originally scheduled for three weeks, but reaction "way off."

R-K-O's Orpheum fair with \$8500 for Helen Twetwines in "The Grand Parade" and a four-act vaude bill, headed by Al Trahan, Stage stage a topnotcher and must be given credit for what biz was garnered, as film was something to cry about. Stage show great, heavy, but the results proved satisfactory.

Night Life Off

Night life in town at a low ebb, with Tiny Burnett still drawing heavy at the Olympic Hotel's Gardenia Gardens.

Club Victor holding up well after the heavy ballyhoo campaign of publicity taxies.

Cole McElroy's profit. John Savage's Trianon Ballroom now clicking in forte fashion nightly after several months in the doldrums.

Mid-week finds big houses, with Saturday and Monday witnessing the capacity taxies.

Cole McElroy's Spanish Ballroom still going great, with nice crowds nightly and the spot continuously in the black.

Bert Leonard's Tent the only profit-maker of the smaller dance hall spots, the balance finding it a tough struggle.

Joins on the highways getting by on their rackets.

Coffee Dens downtown still getting by, but the word "censored" on it appear every time the picture went silent on account of the censor's shears, has been forced to fold up on the scheme.

The censor board jumped with both feet on the F. P. C. Corporation who operate the house, claiming it made them look ridiculous.

Without the explanation, the theatre has to look that way to the fans, who believe the equipment has gone wrong or the house is booking poor films.

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CARROLL PICTURE
HEADS POOR WEEK

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'Mouse' Club
Under Way to
Good Start

SEATTLE, March 27.—Pulling 1391 youngsters into his house last Saturday morning, Manager Dave Himelhoch of the Fox-Coliseum got his kids' "Mickey Mouse" Club under way with a bang.

The juveniles were admitted free and filled nearly every chair in the 1500-seat house. Of those present, Himelhoch reports nearly a thousand signed up for the permanent organization, which admits kids to the special Saturday morning shows for a fifty-cent fee. These performances will feature special attractions for the youngsters and bid fair to be a big hit.

Another move by Himelhoch in popularizing the big first and second run spot was to cut the tariff scale. Prices now range from 15 cents in the mornings to a 35-cent cut at night, against a former straight 35-cent charge throughout the day. This move was made to combat the rates at Jensen and Von Herberg's big Liberty.

Those in the know refuse to divide just who are the angels among the local Whiteman presentation. But that he will definitely win here is assured, both by the heavy ballyhoo already underway and the backing given the project by the local Chamber of Commerce and the city, the latter as owners and operators of the Civic Auditorium, where Whiteman and his 33 men will work.

The plan for the presentation of Whiteman calls for an invitational party to be held at the Olympic Hotel on the evening of his arrival, to which only a select group who can stand the tariff are to be invited. Following this swanky affair Paul and his men will play for the natives nightly in the main auditorium of the town hall, with the admission scaled at a buck per couple. The public dance will continue for six nights, with Sunday allotted to Tacoma, where Whiteman will appear in concert during that afternoon.

It is generally believed that Paul got a hefty guarantee to show here, many in the know being the stipend to run in the neighborhood of fifty grand.

Just how the sponsors expect to get all this back and still show a profit seems to be a mystery to those in the dance racket, as this town is awfully funny about who goes to dances and when and where.

However, with the excitement about the leader's first appearance, the box office behind it may get out from under.

NEW CLASSES OPEN

Acrobatic and reducing classes are to be taught by Leo Darcy at the Bud Murphree School beginning April 15, twice weekly. Instruction is designed for both adults and children.

THE CROONING WALEZ HIT!

"ROCK-A-BYE TO SLEEP IN DIXIE"

Send for Orchestration—VOCALS—QUARTETTES

S. L. CROSS MUSIC CORP. Seattle, U.S.A.

RESCINDING POLICY ON
TAXI DANCE SPOTS

SEATTLE, March 27.—Signaling the return of the "taxi" dance hall to this town, the city council has issued a license to W. B. Scribner. Dr. the operation of the Bangalore, one of such spots closed last fall under order of Louis J. Forbes, chief-of-police.

Forbes, who had the spots under authority given him to shut all places believed by him to be "freed" spots of "immorality." Taking the stand in the halls, most of which are located below the line, were such, the chief shut them and was later sustained by the courts when the dance operators brought suit.

The granting of a license to Scribner was solely following by filing of application for permits by the other operators.

William J. Bous, secretary of the musicians' union, strenuously fought the closing of the halls as it put fifty men out of jobs, and this point was a strong factor in securing the reopening of the issue.

Present plans call for Ray Miller and his band to open the spot, but Savage has been declared, received what he believes to be authoritative information that Miller will not open without a name band to open the Rose Room.

Miller was to open here on April 27, working ten days at Savage's Trianon Ballroom before opening at the cabaret. This arrangement would give Tex Howard and his band boys, current attraction at the Trianon, a little vacation after four months heavy work there.

CHANGES IN STAFF

SEATTLE, March 27.—Robert E. "Bobby" Armstrong, for the past 10 months publicity director at Publix's Seattle Theatre, now a publicity director at Publix, has been promoted into a new position as manager of the Metropolitan, local house here.

Arthur J. Kennedy, coming from the United Artist in Los Angeles, replaces Armstrong in the spot, while Andy Gardner, whose resignation left the manager's spot open at the Metropolitan, has just announced his new affiliation as well.

IS WAGNON F. A.

SAN FRANCISCO, March 27.—William B. Wagnon has named Bernard Hicks press agent for the Embassy and Davies theatres.

Also doubling nightly—club Victor

Also doubling nightly—club Victor

Also doubling nightly—club Victor

Also doubling nightly—club Victor

Also doubling nightly—club Victor

Also doubling nightly—club Victor

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Also doubling nightly—club Victor

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Also doubling nightly—club Victor

Also doubling nightly—club Victor

— Legitimate Theatre Reviews —

'RAH RAH DAZE'

LOS ANGELES
(Reviewed March 23)

The opinion following the premiere of this original production is, that it is "a pip of a show" and will be better when speeded up and some rough edges rubbed off, the normal process with a new show.

The book is by Pat Ballard and Fred Waring, and is built around the Waring band. It is an adequate enough vehicle for this type of musical show, which is cut to a little different pattern from that of the ordinary musical production. It is a college story about a fraternity pin, who had it, and why. It is at present a little weak from the comedy angle but the love interest is prettily done and paves the way for the song hit, "So Beats My Heart for You."

As is to be expected, the band, which has remained an intact unit for eight years, is the backbone of the show, but some of the specialties give it a close run for honors at times. The Three Girl Friends is a trio of unusual merit, and the tall blonde girl with Charlotte Greenwood characteristics took some especially high honors. The flash feature was a "Domino" finale, a number which would be a payoff anywhere, anytime, and the scenery and lighting effects by George Ormston will be excellent when smoothed out.

Fred Waring and Dorothy Lee were cast as two kid sweethearts. Waring played heavily on the sympathetic but bashful boy stuff to good advantage, but Miss Lee just missed going over because of working a little too hard.

From the time of the band's first appearance the capacity house registered enthusiasm, which increased with each succeeding number. The Pennsylvanians are a top notch glee club as well as a first-rate band.

Jack White's personality and ability as a comedian carried him through a load of localized wisecracks, and Evelyn Nair regis-

tered with her specialty dances. Paul Sterrett's feat of playing a Rachmaninoff perlude on the ukule went over big and Scott Bates scored as the uncouth freshman, Joe Campus, and the grotesque voice of "Poley" McClintock, the drummer, took a lot of comedy honors.

The musical arrangements by Fred Buck, Don Bryan, Paul Sterrett and Charles Henderson were the last word in harmony and rhythm.

The polishing and cutting to get things in high gear throughout which is usually necessary on a new show, are necessary here, but after this bit of doctoring with pepping up of dialogue "Rah Rah Daze" should go along an exceedingly pleasing boxoffice route. It's got the goods.

E. R. T.

"HELENA'S BOYS"

HOLLYWOOD PLAY HOUSE

LOS ANGELES
(Reviewed March 16)

Take a couple of young iconoclasts, hoist them upon their own petards before a wholesome, home-loving citizenry of the kind that Henry Duffy attracts to his theatre, sweeten the wounds with romance, and you have what our showmen love—"sure fire."

That is the nature of "Helena's Boys." It is another rejuvenation story for a May Robson who refuses to grow old, through which she moves with charm and vigor, and it is another production in which the mastery hand of Director Edwin H. Curtis is unmistakably revealed. It should have a run.

May Robson has the role of a widow who is being quietly courted by a substantial business man, but the peace of their mature affection is interrupted by the sudden return home of her two sons, the younger of whom has been suspended from school for impudence to an elder. The older son, a writer of the "new school," is championing his brother's cause on

the principle that every individual is entitled to freedom of expression and that he must "to himself be true." He brings with him the famous editor of a radical magazine, and the two of them treat the audience to what is supposed to be an outline of the trend of modern thought, including unmarried but unrestrained love.

Mother's proposed marriage to her business man is vigorously opposed by the son, so she appears to become a disciple of his radical preachments and declares she will accept the man without the formality of marriage. She dresses in flapper clothes, simulates inebriety and becomes "modern." There are complications, many guilts for the audience and a denouement that brings a triple-barreled romance.

Miss Robson's reading of the part was an inspired performance, revealing unabated all of the histrionic ability and personal charm that have held her large following for so many years, and it would be difficult to imagine a role more suited to her.

Chief support was furnished by James Bush in the part of the older son. Since his first recognition two years ago with Marjorie Rameau he has developed until now he promises to be one of the stage's leading luxuries. He handled his part with ease and conviction.

Lillian Harner had her usual role as Miss Robson's dependable housekeeper, and played it in her usual capable style. Ben Taggart was cast in the part of the solid business man lover, and his was the least convincingly played. His department was such that he gave out the impression he had something on his person that might break, so unbending was he.

The young son in the case was admirably played by W. C. Kirby, whose face was a perfect mirror of expression. His youthful cutups were not overdone. Geoffrey Wardwell as the iconoclastic editor fitted into the scene

excellently, and one of his exits was so well done as to start a little ripple of applause. Only in the drinking scene with Miss Robson was there a tendency to overplay to the point of burlesque.

Myra Hubert and Tove Lindan, appearing as sweethearts of the two young writers, were well cast, appealing in their roles and able with their lines.

The single set by Rita Glover was well balanced and tasteful, and Erwin Yeo furnished delightful illustrations of music at the organ. Business was capacity, and Miss Robson compelled to respond with a curtain speech after the second act.

Yeates.

"THE PERFECT ALIBI"

BILTMORE THEATRE

LOS ANGELES
(Reviewed March 24)

It is seldom, if ever, that this reviewer has had the pleasure of seeing and hearing a more completely satisfied audience leave a theatre than at the Biltmore opening of "The Perfect Alibi." From remarks heard in the lobby the audience knew its theatre and found this offering wholly to its liking. There seemed to be a universal agreement that comparison to recent and present attractions was entirely favorable.

To employ the oldest form of witless humor one might say that if all stage productions were of the caliber of "The Perfect Alibi" the world would need no alibi for its present watered condition. At least the blame would not be placed entirely on the motion pictures and the stock market.

Here is a superbly written play combining whimsical humor with the broad, and the broad with the subtle, as only Miffo can combine them. Here is an understanding glimpse into the workings of the provincial mind as well as the genteel. The characters are finely and delightfully drawn and move surely

and without artifice to the conclusion of the story.

The story itself is a curious blending of social comedy, character study and mystery thriller. And quaintly enough, one realizes with a shock that one has been entertained for a whole evening without a single reference to the subject of sex. In this way "The Perfect Alibi" is a theatrical curiosity. The success of the story is left to the humor and tenseness of the situations that develop from the time it is discovered by Arthur Ludgrove that one of the guests in his house is possibly one of two men, Laverick and Carter, whom he had sentenced to penal service several years before, and who had now returned to "get" him.

That in itself is one of the oldest hinges in the business on which to pivot a story, but in this case it is so well oiled that squeaks are inaudible.

It transpires that both Laverick and Carter are present to a startling degree. Having established what they believe to be a perfect alibi, they murder Ludgrove in so cleverly planned circumstances that the evidence voices a unanimous verdict of suicide to all except his ward, Susan Cunningham. Her woman's intuition and her intimate knowledge of her guardian's character cause her to believe suicide or accident impossible. Her belief is so strong that she convinces her fiancé, Jimmy Ludgrove, nephew of the murdered man. The manner in which they turn amateur detectives and bring the murderers to justice is the last but not the least of the story.

One deserved criticism of the play was that there was a noticeable muddling into the footlights at the outset, and it was a relief when, after two or three scenes, the action gained momentum. A blinking table lamp detracted from a scene in the second act. It was one of those baffling occurrences where one doesn't know whether it

(Continued on Page 13)

ANDY WRIGHT

PRESENTS

"PHILADELPHIA"

Directed By WARREN MILLAIS

WITH AN ALL-STAR CAST

—INCLUDING—

RAY
'Kitty' LEEDS

FRANKLYN
FARNUM

MANAGEMENT
BILLY JOY

ORA
CAREW

MANAGEMENT
BILLY JOY

ROBERT
MILLIKIN

MANAGEMENT
BILL CHRISTENSEN

KIT
GUARD

MANAGEMENT
GOULD and PRICE

FRANK
DAWSON

PLAYING
"THE CORONER"

Opening Vine Street Theatre—Hollywood, California

~ MARCH 30th ~

Facts' Echoes From Melody Land

Hot Licks of Music

By JACK B. TENNEY

Query from a proprietor who has had fifteen years' experience in hiring and firing orchestras: "Why does a band invariably go stale after six months on the same job?" It is a fair question and deserves consideration, though we must admit that there are darned few orchestras enjoying over six months on the same job. The query is doubly interesting when this particular proprietor goes on to say that he dislikes the idea of changing orchestras. He is somewhat removed from the centers where musicians are starving to death, and each time that he finds it costs money—and lots of it. He has other reasons for not changing. He pays excellent salaries, the hours are good and the boys are usually satisfied. Still they go stale, lose their pep and become lazy. It is his guess that prosperity ruins them—that when the last car-paysheet is made they celebrate.

Fortunately, I happen to know something of this particular proprietor and his methods. His intentions are the best in the world and personally he is tolerant and genial. And his establishment is well organized in every department except on the orchestra platform. His fifteen years' experience has taught him everything in the world about orchestras and musicians except their organization. Everyone connected with his business has a finger in the band; every manager in the house has some particular friend in the personnel of the orchestra and every influential acquaintance is trying to get some musician friend a job. The result is obvious. The leader becomes a bewildered figurehead with only the extra money in the pay envelope to console him for the title. All sense of discipline and cooperation is gradually lost on the orchestra platform. What can one expect from an aggregation like that?

Organization is the first essential to a successful orchestra. A certain amount of discipline is paramount. An orchestra can't be permissive. In this particular case I believe the proprietor is more to blame than the leader of the orchestra. The band is a business and as a necessary business unit and treated his leader as a department executive, he would have no reason to change every six months. The leader would see to that.

There are, however, orchestras that go stale without valid excuse. These are usually loosely organized aggregations, probably underpaid and overworked. And no doubt the leader is asleep on the job.

My old pal, Slim Martin, is at it night and day rounding up his gang for the opening at Pantages' Hollywood Theatre. No definite date has been set for the appearance of Slim and his musicians, but the big event will take place around the early part of May. Slim will m. c. the stage show and incidentally pick up the slip-alhorn for an occasional solo. Here's hoping the narrow fellow repeats the sensation he created on his last appearance in Hollywood, when he tied up the show at Warners' Theatre every week with one of his original trombone specialties.

George Fabregat and his Newsboy Band (of Solomon's Penny Dance fame) have replaced Londoner's orchestra at the Orange Grove Cafe in the basement of the Hayward Hotel. George's aggregation is composed of Harry Howland, violin; Joe Dessio, trumpet; Tommy Fabregat, sax; Russell Cheever, sax; Eddy Ellingo, sax; Philip Fabregat, piano; Dale Curtis, bass; Benny Merrill, banjo, and George Fabregat, drums and direction. It is almost a family affair with all these Fabregats reading from left to right.

Charlie Deetto and his orchestra left the Palace at Ocean Park and opened at the Swift's Palais Ballroom in Los Angeles.

Pete Pontrelli and his Serenaders followed Charlie and his gang into the Palace. It is composed of Bob Snell, Kohne Hilliard and Pete Pontrelli, reeds; Bob Stevenson, Chick Thiek and Evan Tisa, brass; Don Swander, piano; Buddy Johnson, drums; Leonard Mojica, banjo, and Clarence Rand, bass. Mojica is acting as manager and Swander doubles as assistant director. And Signor Pontrelli plays accordion when he isn't directing.

Herbert Nixon goes to Tucson, Arizona, to take charge of the organ console in the new Fox Theatre there. Herb has been the featured organist at the Pacific Coast Club at Long Beach for the last four years. We know the Tucsonians will like Herb and we hope that Herb will like Tucson.

The A. B. W. Club at Algodones, Mexico (near Yuma), has been sans orchestra the past month.

SUCCESS TO FRED WARING AND HIS PENNSYLVANIANS ON THEIR OPENING AT MASON THEATRE. ANOTHER CLASS ORCHESTRA ADDED TO THE LOS ANGELES ROSTER

Now in second year at Wilson's Ballroom (Formerly Cindarella Roof) LOS ANGELES, CALIF.

Song Leaders

LOS ANGELES

A blanket would cover the ten leading horses in the current week's song race, and several others that fall very little short of making it. In addition to the ten listed below as leading in popular sales, "Lucky Me," "Man From the South," "Aren't We All?" "Woman In the Shoe," "Danger In Your Eyes" and "Love Parade" are bunched for consolation honors. Here is the scorecard:

1. "Happy Days"—Ager, Yellen and Bernstein.
2. "Springtime In the Rockies"—Vila Moret.
3. "Should I?"—Robbins.
4. "Romance"—Donaldson.
5. "Cryin' For the Carolines"—Remick.
6. "With You"—Berlin.
7. "Congratulations"—DeSylva, Brown and Henderson.
8. "Beside An Open Fireplace"—Santly Bros.
9. "Singing a Vagabond Song"—Santly Bros.
10. "If I'm Dreaming"—Harms.

Recordings

1. "Puttin' on the Ritz"—Leo Leo Reisman (Victor).
2. "Vagabond King Waltz"—(Columbia).
3. "Happy Days"—Leo Reisman (Victor).
4. "Cryin' For the Carolines"—(Victor).
5. "Tain't No Sin"—Geo. Olsen (Victor).
6. "Beside An Open Fireplace"—(Victor).
7. "Love Parade"—Chevalier (Victor).
8. "Love, Come Back"—Askam (Victor).
9. "If I Were King"—Dennis King (Victor).
10. "Kugoo" Song"—Tibbets (Victor).

SAN FRANCISCO

The first three song leaders remained the same as last week. Runners-up in the list were shifted about somewhat in the current week's market. Leaders were:

1. "Springtime in the Rockies"—Vila Moret.
2. "Should I?"—Robbins.
3. "Happy Days"—Ager, Yellen and Bernstein.
4. "There's Danger In Your Eyes"—Berlin.
5. "Cryin' For the Carolines"—Remick.
6. "Kiss Me With Your Eyes"—Vila Moret.
7. "Woman In the Shoe"—Robbins.
8. "Lucky Me, Loveable You"—Ager, Yellen and Bernstein.
9. "Mona"—DeSylva, Brown and Henderson.
10. "Lucky Little Devil"—Berlin.

S. F. Recordings

1. "Danger In Your Eyes"—Cherle—Harry Richmond, Brunswick.
2. "With You"—All.
3. "Springtime in the Rockies"—All.
4. "Happy Days"—Johnny Marvin, Victor.
5. "Should I?"—All.
6. "This Thing Called Love"—Leo Reisman, Victor.
7. "Cryin' For the Carolines"—Guy Lombardo, Columbia.
8. "Man From the South"—Rube Bloom, Columbia.
9. "Talking Pictures"—All.
10. "After You've Gone"—Paul Whiteman, Columbia.

IN SWEETEN BAND

SEATTLE, March 27.—Owen Sweeten has completed the personnel of his band at the Fox Theatre as follows: Arthur Kloth, Larry Smutz, violin, trumpet and mellophone; Whitney Tunst, violin, oboe and English horn; Irv Antons, piano; George Shelton, Clarence Cummin, William Arndt and Angelo Recchia, clarinets and saxes; Billy Uiman, banjo and featured vocals; Billy Stewart and Kenny Ayres, trumpets; Gale Claggett and Bud Jenkins, trombones; Frank Don, bass, and Ray Watkins, drums and tympani.

LU OUDEEN

SEATTLE, March 27.—Lu Ouden, for several years here with the Remick Song Shops here and in Portland, and now buyer of the sheet music department in the H. Kress store here, is currently confined to her home with a slight illness.

TO BE AT ARLINGTON

CHICAGO, March 27.—Don Bestor and his orchestra, which has just finished a successful four weeks' engagement at the Muehlebach Hotel, Kansas City, will be featured at the Arlington Hotel, Hot Springs, broadcast over Station KTRS daily before returning to Pittsburgh. The M. C. A. is handling the bookings.

19-YEAR-OLD LAD GETS M. C. BERTH

SAN JOSE, March 27.—A 19-year-old lad will get his first big break when Art Miller, manager for Fox West Coast Theatres here, shoves Epp Engleman into the master-of-ceremonies berth at the Fox California this week. Engleman, who has been drummer in the house orchestra, succeeds Dave Good as m. c.

Engleman first put his finger into the m. c. pie when Jay Brewer headed the stage show here and under the latter's tutelage he has built himself up to where Fox officials gave him the job. House plays Fanchon and Marco "Ideas" half the week and a stage show built by Peggy O'Neill for the latter half.

LONG DISTANCE ORDER

SEATTLE, March 27.—The S. L. Cross Music Corporation was in the week in receipt of an order, accompanied by bank draft, for 200 copies of the first current number, "Rock-A-Bye to Sleep in Dixie" from a music store in Japan. This is believed to be a record for distance and distribution for local publishers. The music was shipped to Yokohama.

SNYDER IN S. F.

SAN FRANCISCO, March 27.—Ted Snyder and Mort Harts show here from Los Angeles conferring with Ed Little of Sherman, Clay and Co. on some of the pair's new tunes which the local publishers will put out.

NEW MANAOIS TUNE

Joe Manaois is backing his newest number, "Am I the Only One for You?" as a sure winner. He reports response to date from radio broadcasts has shown it is set to catch popular fancy on a big scale.

AL BURGESS

Welcomes EDDY VAN to the Office of ROBBINS MUSIC CORPORATION
As PROFESSIONAL MANAGER

GLEN BUCEY

And His POM POM HATTERS
With Ellis "Red" Thompson, sax; Jimmy Balders, piano; Leo Hagan, trumpet; William Alexander, banjo and guitar; Russell Harrison, trombone, and Jean James, piano.

Pom Pom Night Club, Hollywood Indefinite

WILL PRIOR

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NEW STATE THEATRE, SYDNEY, AUSTRALIA

TED HENKEL

MUSICAL CONDUCTOR and PRESENTATION DIRECTOR

CIVIC THEATRE

Auckland, New Zealand
Pit Orchestra of 30 - 1 - Stage Band of 20

MUSICIANS MOVE TO EDUCATE PUBLIC

VANCOUVER, March 27.—Totally unexpected by the musicians, the Capitol Theatre posted notice on its band. This means 17 more capable Red-and-blood performers thrown out of employment by canned music.

Teddy Jamieson, former leader at the Orpheum and holder of the Capitol, is the only musician of the 18 in the Capitolians who will not be unemployed. He goes back to the Orpheum, replacing E. Toveys on tympani.

Business at the Capitol has been averaging up well, and the present move is due to the fact that the Strand has been able to displace with F. and the "Ideas" men its band and still pull in big business with an overhead of about \$4500 per week chopped off.

A year ago in Vancouver there were about 100 musicians with permanent engagements, today there are 27. The R-K-O Orpheum uses 11 of them, three at the Empress, ten make up the Vancouver Hotel band and the remaining three are in the hotel concert trio.

Local No. 145 has appointed a special committee to work on the unemployment situation. The executive board has been empowered to grant generous privileges to orchestras and leaders who may desire to promote concerts on a cooperative basis, for the purpose of providing the public with living examples of music against which to compare the "canned" variety now epidemic.

A 40-piece band is being organized to broadcast a series of weekly radio concerts, preceded by an announcer who will explain the musicians' position and request support for their battle against the "talkies."

It is rumored that Ben Bernie will open at the Montmartre Cafe, Hollywood, following Gus Arnheim.

HAROLD HOWARD

AND HIS ORCHESTRA
B.B.B. CELLAR CAFE
Hollywood, Calif.

Legitimate

(Continued from Page 11)
is a badly done stage effect or unintentional. Considerable irritation was caused when the curtain was raised on the second act while at least half the audience was still in the lobby. The management was so to it that this grotesque error was not repeated.

Madge Kennedy is the star of the show, but it is not a star part she is playing. Despite the part Miss Kennedy proves herself a splendid trouper, lending distinction to the character of Susan. Her supporting cast is of such excellence that it is hard to place the honors on any one person. However, Alan Bunce deserves a look-over by local casting directors. He possesses that rare combination—youthful appearance plus technique.

We have A. P. Kaye to thank for giving us a comedy character which sacrifices laughs for the sake of sticking to a legitimate performance. Kaye put something of the humanness and pathos of Chaplin into it.

Lionel Hogarth and Richie Ling are the two murderers and are sat-

isfactory as to type as well as characterization.

As for Sidney Paxton, who played the murdered man, it was with regret that we saw him die at the end of the first act. Some other actor in the play, perhaps, who was not so good could have been more easily dispensed with.

Leo Carroll as "Sergeant" Millet deserves great credit for making a difficult and rather thankless part interesting.

Carson Davenport made an excellent butler, but Horace Sinclair, Barbara Hastings and Ada Sinclair could have been improved upon.

The play was excellently directed by Horace Sinclair, whose directing ability far exceeded his acting.

"The Perfect Alibi" should be good for much longer than its allotted time of one week. *E. R. T.*

Organ Reviews

GAYLORD CARTER UNITED ARTISTS THEATRE

LOS ANGELES

(Reviewed March 23)

Gaylord Carter, the boy who came from the Paramount, is building a big following at the United Artists. Programs he delivers are getting better with each change of picture. Playing the themes for the new picture, "Hell's Harbor," was good exploitation, his rendition of the tunes in "Vagabond King" was mastery, and the scenic "Tropical Night" with a lot of technique, was thoroughly enjoyed. He took a big hand at the finish, well deserved. *Woody.*

Otto Harbach and Jerome Kern, a Warner's song writing team, now in Palm Beach on a vacation, leave shortly for Hollywood.

Night Clubs

POM POM HOLLYWOOD

(Reviewed March 25)

Not a great deal of quantity in this new show produced by Bill McKeljohn, but what it lacked in that respect was made up in quality. Talent was Armstrong and Phelps, Betty and Ramon, Irene Barry, Maxine and Geneva Poigne, all supported by the music of Glen Bucey and his Pom Pom Hi-Hatters.

A line of eight girls, cleverly costumed, opened with Armstrong and Phelps, who were split by talkie work but now together again. They rolled out a piano and offered "Come on Kentucky," a hot number well delivered. Ensemble then offered a Spanish routine which made the customers gasp, followed by dainty Irene Barry who dished up a peppy toe number.

Betty and Ramon never seem to miss with their adagio routine, which came in this spot. The spice of the evening was a posing number by a pair of the ensemble girls, and how the customers went for it! Armstrong and Phelps came back singing "Hot and Bothered," appropriate to the current heat wave, then everybody out for the finale, with Glen Bucey and the band strutting their stuff. Their dance rhythms rate high. Business way off, accounted to the heat. *Woody.*

CAMPBELL TIE-UP

SAN FRANCISCO, March 27.—Lloyd Campbell had made a tie-up with Johnny Noble, "The Paul Whiteman of the Hawaiian Islands," to handle all the latter's tunes here. Campbell is building up a big Hawaiian catalogue.

CONGRESS ORCHESTRA

CHICAGO, March 27.—Lloyd Huntley and his Isle o' Blues Orchestra, an M. C. A. attraction, which has been featured at the College Inn the past season, closes March 29 to open for a four weeks' run at the Congress Hotel, where they will be featured in the Pompeian and Balloon Room. The orchestra has been broadcasting from Station WBBM. While at the Congress they will broadcast over KYW. The orchestra had been booked for the Roof Garden at the Gibson Hotel, Cincinnati, and they return for the summer season of 1936 at the Broadmoor Hotel, Colorado Springs. The orchestra is now booked solid until November 1, 1936. All bookings handled through the M. C. A.

LE BEL IN S. F.

SAN FRANCISCO, March 27.—Henri Le Bel, organist, was here this week for a short stay prior to opening at the console of the Fox Broadway in Portland. Le Bel, who has been in Seattle, visited here with his wife's brother, George Currie, organist at the Fillmore.

"Bonita" "In Heaven"
"Old Fashioned Sweetheart"
"Garden of Allah"
Are Among Radio's Most Popular Numbers
Published by Karan-Dunn
Kress Bldg. San Francisco

PETER PAUL LYONS AND HIS CONCERT ORCHESTRA LOEW'S WARFIELD SAN FRANCISCO

CHARLES DEATON AND HIS ORCHESTRA INDEFINITELY SWIFT'S PALAIS BALLROOM LOS ANGELES

GEORGE FABREGAT And His INCOMPARABLE ORCHESTRA Working Two Years Continuously Without a Layoff INDEFINITELY ORANGE GROVE CAFE LOS ANGELES

ORGANISTS

HERB KERN

Organist-Master of Ceremonies
FOX WEST COAST
Long Beach, Calif.

RUDOLPH N. SCHRAEGER PREMIER ORGANIST Chinese Theatre, Hollywood INDEFINITE

WM. (Billy) KNOX SOLO ORGANIST Fox Oakland Theatre

VIC DE LORY That Crooning Bass Player Now—LOEW'S STATE Los Angeles INDEFINITE

JAY BROWER MASTER-OF-CEREMONIES FOX EL CAPITAN SAN FRANCISCO

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THANKS
TO MR.
RALPH CRABILL

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CALIFORNIA
APPEARANCE

TO THE
PARAMOUNT THEATRE
SAN FRANCISCO

DRESS YOUR THEATRE OR YOUR ACT WITH THE FINEST AND MOST ARTISTIC

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MURAL DECORATIONS

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CURTAIN TRAVELERS
OPERATED BY
REMOTE CONTROL



HAROLD RAMSAY

Vaudeville and Presentations

R-K-O THEATRE LOS ANGELES (Reviewed March 21)

The Four Cirillo Brothers opened the bill. This is their first appearance in Los Angeles and they impressed with their smooth and effortless work. Open in one, in collegiate slickers and hats, with a singing and stepping routine; then the brother Arnold, a singer for Nick Lucas, soloed with guitar and voice on "Painting the Clouds with Sunshine" in the Lucas best style and sold it. Then the other three came back to join him in some neat stepping, ending with spot specialties and edging off individually. All back for an eccentric vocal rendition of "Oh, Hello, Baby," which brought a great hand. Came back in smart yachting uniforms and offered a marching tune in off-beat rhythm that scored for the payoff. The act reflects quality.

The Monica and Ann Skelly act was chiefly a series of settings and drops with four young people moving around and reciting some lines, most of them inaudible. Opened in two, got at a ribbon counter planning to pose as society-tears while on their vacation. Next scene rear of observation car, next two fellows and a girl in the rig, stage darkened and film run showing railroad track and scenery while they sat, one, while the boys come to explain they are wise to the girls, then to full stage, hotel room interior, where the marriage license bureau gets a break. A light reflects, weak voices, lines recited. They also danced. One curtain bow begged.

Scott Sanders, a Scotch comedian who is really funny, took the headline honors with a line of new chatter hung on the two established characters, the old time actor and the Scotch Punch-and-Judy show man. Every gag went for heavy returns and he had to come back out of character for a curtain speech.

Pepito, Spanish clown, brought a flash act for the closer, with a evening dress amusement and elaborate props, including a dog masked as a cow, a tiny bicycle and a headless doll. Lots of color and tickles. The Punch of the act was a fem contortionist who first appeared in a doll dance, then went into rolling spins and contortions that took the act. A pair

of boys also appeared at times as supernumerary clowns and one of them offered a rubber dance the crowd took to. Fop's best number was an imitation of a crying baby.

Biz was fair. Screen offer was Columbia's "The Melody Man." *Yates.*

RKO GOLDEN GATE SAN FRANCISCO (Reviewed March 21)

The spontaneity and personality in the excellent work of the Four Diamonds enabled that act easily carry off honors for the show—an accomplishment made double difficult by the quality of the other star R-K-O stage attractions.

From a fast hopping opener the quartette—three men and a girl—had the affair in a bag—and building up to an average beginning to a fast moving, meaty finale it was a cinch for the turn. In addition to the older Diamond, who had a knockout of an acrobatic dance as his contribution, two younger chaps with plenty of good looks, personality and ability, had a sailor number with plenty of punch and the girl had a tap offering. All clicked heavily, and though closing the show, were forced to an encore and a brace of bows.

Walter "Dare" Wahl, aided by an unbillied partner, deuced it with his deadpan comedy—acrobatic which drew many laughs for its absurdity. Plenty of clever stuff scattered throughout netted Wahl an encore.

The Great Rolle opened the show with his mystic act. The disingenuous performer worked the disappearing lady, the cabinet and the floating lady stunts for good return, assisted by three other tiny women and a regular-sized lad. The girls in song and dance offerings of merit bult up the turn which was flashily laid out in nifty settings.

Vox and Walters in the tvery with ventriloquist work notable mainly for the cleverness of some of the gags. Drinking water while working the dummy, and the crying baby bit, were the outstanding spots of the turn.

Claude Sweeten and his Orchestra delivered an arrangement of love numbers as their overture.

featuring Bob Misner and Doc Ritter in trombone and vocal offerings. Number clicked heavily with the customers who go for the comedy and his gang in a big way.

Photoplay was "Painted Angel." *Brck.*

R-K-O ORPHEUM SEATTLE (Reviewed March 23)

Tiny Burnett, orchestra leader, and his boys opened a fast four-act vaude show with a medley of pop waltzes, old and new, and that led into a rendition of "The Student Prince." This act, offering was executed with verve and was materially enhanced by the work of Myrtle Strong on the organ.

Ken Klaybas, midget duo of Japanese acrobats, filled the act hole with a routine of clever stunts that ran six minutes. Working on a special set in three, the male did a routine of clever hand-stands, back-bends and complete reverses that, while a trifle slow, in tempo got the applause. It is a well-dressed act, and the boy sold his stuff well. The gal was there just for show.

Foster, Fagan and Cox, three class-looking boys who know what it is all about, held the deuce spot with one 12 minutes with a routine of harmony that had class. The boys were dressed alike, are keen readers and understand their numbers by injecting comedy bits with their legit renditions. Two tenors and a baritone, with one of the gents pointing the ivorys, made a pleasing combination. Among the numbers offered were "Sunny Side Up," "We Know It Just the Same," a comedy bit; "Good Old Sunny South," "He's a Good Kid," the Verve act, another funny one, and "That Boom Boom," into which was interpolated a comic oriental dance.

Danny Duncan brought his troupe of five players, three fems and two males, for a musical comedy tab bit titled "Old Sweethearts." The story of the turn was hackneyed, but Duncan himself is very comical and his assistants are capable in handling their characterizations. Mrs. Duncan is a sweet looking and sings well, too. Danny handles that skinny body of his in a way that sends the house into a panic. Harriett Hilliard, Jack Easton and Billie Long are the supporting players for Mr. and Mrs. Duncan. The act is set in full and ran 20 minutes.

Ken Murray unfurled 34 minutes of extemporization to close the show. This lad gets better every time he shows here, and the fans just ate up his stuff. A few fast gags, unfurled with clever showmanship, for which Tiny Burnett was the foll, opened the turn. Helen Charleston sang "The Break-away" and did a fast bit of hoofing for an interpolation that clicked solidly. The girl looked pretty and displayed her wares with grace. Murray offered some more gags and then went down into the audience for plenty more laughs. Milton Charleston came to the auditorium to work with Murray to plenty hot results, after which Ken brought on the Foster-Fagan-Cox Trio for some nice work in which Murray himself did a hot clarinet solo to "When You

and I Were Young, Maggie Blues." More hokum that got the guffaw for several minutes, after which the girl, with the assistance of the trio, sang "Ain't Misbehavin'." Several curtain calls and heavy applause for this, after which Murray brought the turn to a close with still more comedy that was sure-fire and well sold. A great act for any place.

Screen presented William Boyd in Pathe's "Officer O'Brien." *Siegel.*

"GYP, GYP, GYPSY IDEA" LOEW'S STATE LOS ANGELES (Reviewed March 20)

This F. and M. "Idea" went through with zip, zoom and rapid-fire entertainment, having Chaz Chase for the big laugh-getter, a Punch-and-Judy show holding second rank in this category, and a mimic bullfight rounding out the reverses for the patrons.

Opening was what was to be expected, viz., a general air of jamboree of singing and dancing, done amid an au natural setting which was effective, and which, with the exception of drop curtains, was the only one of the show. Jeanne Alexandria, fem singer with a voice of good timbre,

did the soloing during these festivities.

During this opening Greta offered some prettily done stepping, and later was joined by her teammate, Frank Evers, who opened fast with a belly-spin, went into a dance with Greta, and then they alternated at some well-developed Russian steps which won them hands. Climax and close was Evers doing the hoch step with the girl on his shoulders. It was a nifty, and so rated by the house.

The Punch-and-Judy show followed, under the management of Jose Gonzales, who worked behind the scenes as usual. It went along a merry route, proving a thoroughly neat bit of entertainment.

George Stoll then came on stage from the pit, where the orchestra was ensconced for this "Idea," and the house m. c. and another member of the orchestra, playing a guitar, offered two numbers.

Backed by a line of girls in bullfighter costumes, two males, clowned up for the event, had a burlesque bullfight with a dog, appropriately dolled up, as the bull. This was a little too repetitious for other than the club. The bullfight girls followed this up with a nifty tap dance, with the cages used for some pretty (Continued on Page 15)

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Presentations

(Continued from Page 14)
color effects. It got over well, the line being exceptionally well trained. Evers topped off the number by doing a solo dance, with various perilous stunts atop a small stand. It was novel and also good, and the boy took nice applause.

Chaz Chasin didn't take but a second to have the house his way. He started the laughs off at their usual appreciative tempo, and easily worked up those hysterical spots which play an overnote to the comely-rewards this boy draws with his individualistic material and equally individualistic method of selling it. His first dance brought an overwhelming demand for an encore, and he took it with some comical, including his sure omnivorous appetite. That made another encore necessary, and Chaz handed them another load of laughs which took him off to a big hand.

Closer was a beautifully costumed number featuring George Price and his wire-walking ability. The first part of Price's was Spanish dancing on the wire, and then Russian dancing on the end and well sold. Both, backed by the good effect of the assembly, got over well. Four girl wire walkers also had come to the offer, and finally the whole line took a fling at it. This brought on the finale, with no other flash than all on.

The feature picture was M-G-M's "Chasing Rainbows." Business on the first show of the new run was capacity downstairs and a well-filled balcony.

F. A. H.

FOX SAN FRANCISCO

(Reviewed March 22)
The past seven or eight weeks Walt Roesser has been creating "symphonic poems," as he calls them, and each has been an outstanding feature of the entire show. Current offering was "1812" overture, embellished by scenic and lighting effects, and under Roesser's baton the number became something more than an overture—it was a masterpiece and created the incidentally, it is a vital club in the American Federation of Musicians' war against canned music. Any one who doubts the merits of "in person" music should have gotten a load of the tremendous applause that rewarded Roesser and his 40 musicians at this Saturday midnight show when the customers were reluctant to let them go.

The rising orchestra pit brought the concert orchestra into view, playing strains from the Tchaikovsky overture, building up into a great musical extravaganza as the curtain parted to reveal a setting of Moscow with the flames enveloping the city as the Napoleonic army advanced, the guns roaring and the bells tolling. Any instrumental limitation that may have hampered this overture, which is usually at its best in a group of 60 or more musicians, were overcome by the impressiveness of the settings and Roesser's excellent direction. Two others former built up the offering.

In addition to Fanchon and Marco's "Marble Idea" the stage held five radio acts comprising a total of 15 minutes. The first, Roesser, in the pit, m.c'd the other artists who were the Dixie

Fanchon and Marco Route List of "Ideas"

Following is the Fanchon and Marco, Ideas route schedule, with the opening dates, all of the current month, in parentheses beside the name of the town:

PARADISE, (27)
Colorado Theatre
"Smiles" Idea
Eddie Hill and Eva Thornton
LOS ANGELES (27)
Low's Stage
The Famous Players Midway
SAN DIEGO (27)
Fox Theatre
"Gyp Gyp Gyp" Idea
George Price
Joe Gonzalez

LONG BEACH (27)
West Coast Theatre
Doc Baker and Eva Thordahl
with Hal Hadley
12 Broadway Soundies
HOLLYWOOD (27)
Egyptian Theatre
"Lion" Idea
Marion & Vincent
The Royal Samsons
La Petite Marie

FRESNO (27-29)
Wilson Theatre
"Broadway Venues" Idea
Mel Klee and 16 New York Beauty
Wendell Williams
Wells and Winthrop
Aerial Ballets
Francis

SAN JOSE (30-2)
California Theatre
"Broadway Venues" Idea
Mel Klee and 16 New York Beauty
Wendell Williams
Wells and Winthrop
Aerial Ballets
Francis

SAN FRANCISCO (28)
Fox Theatre
"Kinks" Idea
Neal Castagnoli
Ruth Silver
John Curlier
Up in the Air Girls

OAKLAND (28)
Fox Theatre
"Marble" Idea
The Harris Trio
Roy Smoot
Fiorella & Charlie
Al and Jack Rand
George and Henry Francis

SALEM, ORE. (28)
Elmore Theatre
"Smiles" Idea
Bailey & Barnum
Lace Sile
Arline Langford and Norman Selby

PORTLAND (27)
Broadway Theatre
"Kinks" Idea
Don Carroll
Bob and Ole Baroff
Paul Olsen
Yoni and Yoni

SEATTLE, WASH. (27)
Fifth Avenue Theatre
"Dress" Idea
Neyons Birds
Dorrell & Wesley
Eddie Campbell
Christal Levine and Ted Reichard

SPokane, WASH. (28)
Fox Theatre
"Passion" Idea
Dahl Sisters
General Ed Levine
Johnson & Duker
June Worth

GREAT FALLS, MONT. (29)
Grand Theatre
"Manila Bound" Idea
Harry & Frank Seamon
Samuel Lopez
Romero Family

BUTTE, MONT. (27-30)
Fox Theatre
"Overture" Idea
Edison and Gregory
Louise Manning
Toots Novello
Huff and Huff

DENVER, COLO. (27-2)
Tabor Grand
"Desert" Idea
Ed and Marion Beck
Muriel Stryker
Crosley and Villet
Mammi Lopez
Buckley Theatre

ST. LOUIS, MO. (28)
Fox Theatre
"International" Idea
Frederick Flores
Oleta Boy
Mered and Dan
Miguel Lario

Melodists, banjo quartette from NBC in two numbers; Dell Sisters from K.L.X., Oakland, in harmony offerings of average merit; Henry Starr, NBC's "hot spot of radio," who stopped the show with his excellent interpretation of "Old Man River"; Ray Vaughn, xylophonist of KFI, who, in addition to his musical work, featured an

MILWAUKEE, WIS. (28)
Winona Hall
"Hot Dominos" Idea
Les Killeen
Dexter, Webb and Dix

DETROIT, MICH. (28-31)
Fox Theatre
"Carnival Russ" Idea
Contest Sons
Alex Esher Bakert
Rouman Sparrow Trio
San Linsford Co.

RUFFALO, N. Y. (28)
Lafayette Theatre
"Let's Pretend" Idea
Tillroy & Rogers
Rita Lane
Ed Chagney
George Green

NIAGARA FALLS, N. Y. (28-2)
Strand Theatre
"Black and Gold" Idea
Four Kematics
Maxine Hamilton
Arnold Grasser
Lee Wilnot

UTICA, N. Y. (28)
Gayety Theatre
"Black and Gold" Idea
Sams cast as above

WORCESTER, MASS. (28)
Palco Theatre
"Jan Temple" Idea
Wally Jackson
Sylvia Dorsey
Don De Valde Trupe
Eve Kline

SPRINGFIELD, MASS. (29)
Palco Theatre
"It's Green" Idea
Born and Lawrence
Moran and Weston
Francis Redora
Doris Merty
Wally Waits and Arminda

HARTFORD, CONN. (28-4)
Capital Theatre
"Baby Bumps" Idea
Penry Pennington
Rose Valda
Pearl Hoff
Alene & Evans

NEW HAVEN, CONN. (29)
Palco Theatre
"Far East" Idea
Frank Stever
Helen Packard
M. Seaman & Co.
Ruth Kedamatus
Jean Harcourt

BRIDGEPORT, CONN. (28)
Palco Theatre
"It's Green" Idea
Myrtle Gordon
Johnny Frank
Rodney & Gonda
Al & Hal
Jeanne MacDonald

WATERBURY, CONN. (30)
Palco Theatre
"Accordions" Idea
Bart & Lehnus
Mary Price
Nat Spector
Arnold Hartman

BROOKLYN, N. Y. (28)
Fox Theatre
"Tyranny" Idea
Trado Twiss
Harold Stanton
Cordelia Diamond

PHILADELPHIA, PA. (27)
Fox Theatre
"Kinks" Idea
Joe & Jane McKenna
Belcher Daniels
Will Cowan
E. Pat Four
Mabel & Marcia
Nell Mayfield
Helen Aubrey
Dave Hacker
Walter & Barnes

WASHINGTON, D. C. (28)
Fox Theatre
"Drops" Idea
Frank Melton & Co.
Jarome Mann
Jorothy Kelly

TULSA, OKLA. (28)
Orpheum Theatre
"Bollywood Studio Girls" Idea
Three Gons
Miles & Verlie
Chas. Roselle
Lorris & Fernine

OKLAHOMA CITY (28)
Orpheum Theatre
"Screenland Males" Idea
Karatavoff
Lambert
Sherry Louise
Everts & Lowry
Jack & Betty Walling

agile pair of feet and who had no trouble in stopping the show and encoring; following all of this came Doby and Lou of KFRC, who, in a return engagement, halted the show for the third time in 15 minutes. Their comedy harmony got for them still another encore.

"Marble" opened in tabloids form with Roy Smoot in Parliac dress, singing "Love" while Francis, suspended in mid-air, contributed vocal embellishments. Ensemble and featured dancers were posed about the show for an impressive lot of eye appeal. Here the radio acts were interplotted, and Al and Jack Rand picked up the trend of the "Idea" with com-

edy stuff built around two soldiers, following with rapid fire hoisting that they sold well.

In another full stage scene before a black drop Roy Smoot and Francis again sang while the show cast, garbed in white, were in a flowery sequence that was the weakest part of the entire thing. Hector and his Gang, the gang a bunch of dogs, were put through their comedy paces for plenty of laughs.

Then, before a white setting and backed by the line of eight girls, the adagio teams of Flo Belle and Charlie and Georgene and Henry in impressive posing and adagio work clicked for good response. The Harris Trio, two men and a girl, got over with their adagio work following the first heavy work of the evening—performing on rolling balls and drawing a good hand. Finale was pretty but not climatic.

The packed house greeted the picture "Montana Moon" (M-G-M) with Joan Crawford, Charles Wilson was at the organ.

Book.

FOX EL CAPITAN SAN FRANCISCO

(Reviewed March 23)
Show was showed off by Mel Hertz at the organ doing "Springtime in the Rockies," a big favorite tune here and one that drew heavy applause for Hertz. Dred his offering by getting the folks to sing and they followed his lead in a surprisingly big way.

What the stage show lacked in adequate talent was made up for by Jay Brower and band, who covered up a lot of the vacant spots with some effective work. Ray Vaughn and Jimmie Barr highlighted incoming acts. "Love Made a Gypsy Out of Me" with the girls singing behind a tambourine scrim opened the show. Scrim up and Jimmie Barr took the lead in the number carrying away with a nice voice. Then Xoly Tate in eccentric clown makeup and aided by two dogs in a hodge-podge of tumbling and canine tricks got over fairly well.

Inaugurating a contest among the band boys Brower introduced Lou Shaft, trombonist, who put the band through its paces in selections from the "Desert Song" with Shaft tromboning and singing and Bob Kimm and Warren Lewis aiding in solos. Number took a warranted nice hand. Armand and Marys followed in mediocre hoofing and then Ruth Hayward stepped out of the line to lead the 16 sweethearts in "Talk of the Town."

After an absence of several

weeks Jimmie Barr returned to sing "Mighty Lak a Rose" which he did in a brilliant voice that drew heavy returns for him. He's plenty popular here. Brower and the band in their version of "Slipin' in the Rain" and plenty of comedy-interpolated won an encore.

Ray Vaughn, then, in a fast moving group of xylophone numbers, clicked heavily. In addition to regular mallet work the boy has a lot of novelty stuff and some classy foot work that aided him in encoring. With Mary Jane singing and Virginia Spencer toe dancing the girls returned for another number that segued into the finale.

Show was nicely staged by Peggy O'Neill. The picture was Metro's "Devil May Care" with Ramon Novarro.

Hal.

ANN HARDING IN ROLES SET FOR DOROTHY, INA

Ann Harding, Pathe star, is currently playing the title role of "The Girl of the Golden West" for First National, with it, is understood, some dark shreds in the Pathe treasury as a result of the loan of their star.

Dorothy Mackall was to have been the Golden West Girl, but work she was doing at Fox lasted too long for them to wait for her at F. N. So they're going to put her into a similar vehicle, "The Bad Man."

Miss Harding's next at Pathe will be "Holiday," which had been intended as a vehicle for Ina Claire. However, there was a time limit on Ina's contract which wouldn't have been met had she started on "Holiday," and so a settlement agreement severed her and Pathe. Miss Harding is expected to start on the picture in about three weeks. Edward N. Griffith will direct.

IN U. PICTURE

Carmelia Geraghty has been added to the cast of Universal's "What Men Want."

MURIEL STRYKER

Fanchon and Marco's
DESERT IDEA

TOOTS NOVELLO

Fanchon and Marco's
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